

THE BOOK OF THE HOME

A PRACTICAL GUIDE FOR
THE MODERN HOUSEHOLD

Edited by

DAVIDE C. MINTER

VOLUME I

With an Introduction by
LADY JEKYLL, D.B.E.

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PREFACE

The young girl of yesterday was brought up in the house and in the kitchen. The girl of to-day is brought up on the tennis court or in an office.

Not many modern young women know very much about housekeeping when they marry and are called upon to plan and manage homes of their own. But, equipped with *THE BOOK OF THE HOME*, any woman may embark on housekeeping, and be able to manage a staff economically—or run her home single-handed in a most up-to-date and efficient way.

She needs a far wider range of knowledge than the one who pursues a business career. She must be an organizer; she must know the best way to plan the home, to manage her servants, and to keep the home thoroughly clean with the greatest economy of time and money; she needs a knowledge of food values and careful marketing. Frequently she must be doctor, dressmaker, and gardener too.

There are children to be nursed, brought up and educated; household pets to be cared for; and, often, a separate income to be earned, while managing the home at the same time.

This is an age of specialization. Housework has developed into domestic science; and every branch has now its own specialists.

In order to make this expert knowledge, in all branches of household management and domestic lore, available for every housewife—both experienced and inexperienced—each section of *THE BOOK OF THE HOME* has been entrusted to writers whose expert knowledge qualifies them to speak with authority.

Volume I deals with planning, building, and furnishing the home; household management and social duties. The second volume is devoted to the routine work of the home, with a section on household legalities. Volume III deals with the care and upbringing of the children; health, first-aid, and nursing. The fourth volume covers the outdoor side of home life—the garden, domestic animals, poultry, and the dairy—and also those home occupations which earn income; and other sundry matters completing the survey of the home.

THE BOOK OF THE HOME should be as interesting and invaluable to the mature and experienced woman as to the young bride to whom housekeeping is yet “the great adventure”.

D. C. M.

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INTRODUCTION

The Homes that we Make

By LADY JEKYLL, D.B.E.

The love of home is one of the most universal and precious instincts in our human nature, and is the nurse of many simple virtues. As long ago as the days of Odysseus, Homer tells us how his hero turned his eyes towards the shining sun, impatient for its setting, which was the signal for his departure, being filled with a desire to sail back into the west "to that native home deep-imaged in his soul". If we would gauge the depth and strength of that instinct, we have but to turn to our own age, widely sundered by time and space, but still inspired by like feelings, and read in the stories of Rudyard Kipling of the nostalgia, amounting almost to despair, which has ever haunted lonely exiles overseas. Or we may live again, in such a tale as the *Brushwood Boy* or in the more recent pages of Mr. Percy Lubbock's enchanting chronicles of *Earlham*, the experiences of our own childhood and youth.

But in these days of rapid transport with its attendants—noise, hurry, and danger—hurtling round, with the evolution of telephones, gramophones, and aerial navigation making the very air we breathe electric, our once tranquil home lives have been revolutionized, and our duties, pleasures, and opportunities amazingly multiplied and extended. No longer do quiet days dawn with the regularity of the sun and the solstices, in their gentle and orderly succession, but rather do the hours hurry by at breakneck speed, obliterating each other, and leaving space neither for the delights of anticipation nor the joy of experience, nor yet for happiness in retrospect. Reading in a life of Jane Austen lately, one could but think with wondering envy of those days at Steventon, whose depths of leisure were indicated by the fact that Mr. Austen was wont to read aloud Cowper's *Letters* to his family, in the morning, whilst they stitched at their fancy work.

In these latter times homes have been somewhat at a discount; often they are but places to sleep in, or to get away from, to let, to sell, to shut up, to share on a commercial basis with dimly apprehended strangers. And yet, how poor are those who have not known and loved a real home, who have not felt the rapture of return, whether in the body or in mental vision, to dear and familiar places, all indissolubly bound up with a now transfigured childhood and youth. In a moment, in the twinkling of an eye, the dusty present vanishes, and the exile in a foreign land, the sailor tossing at sea, the prodigal and the lonely ones, all can be transported out of the dissatisfactions of the present into the wonder and radiance of the past, can be set once more in happy families, and the "great gulf of time and parting and tears" be as if it were not.

Surely our fathers, and our mothers too, builded better than they knew, when they gave us lovely and enduring memories of home to comfort and inspire our later life.

Looking at the list of subjects so clearly and helpfully dealt with in these volumes, one cannot but feel grateful for the expert knowledge, the wealth of information, the accurate data on technical subjects all methodically arranged, all tactfully awaiting our appeal. No longer can there be any excuse for ugly surroundings in the home, when beautiful colour and harmonious furnishings are within the range of all. No more need housekeeping be an endless succession of disagreeable tasks, when labour-saving appointments in the working quarters can shorten and sublimate our drudgery. None but the stupid, the idle, and the obstinate can henceforward plead ignorance in kitchen practice or garden craft, in the nurture and education of the young, or in the activities of the farm and the homestead. The sickroom, the workroom, the storeroom, and the repairing-shop can all henceforth be directed by the most practical and modern information; and even the mists surrounding such obscure and technical subjects as house-planning, surveying, plumbing, and domestic legalities will dissolve in the light of these illuminating pages.

One chapter there is, however, unwritten in this *Book of the Home*, for all must of necessity write it for themselves. It is of something which is the very essence of the whole matter, something to be guarded as zealously as was Hope in Pandora's Casket when all else had made escape—something so subtle, so evanescent, so hard to formulate, so impossible to describe, being compounded of so many evasive things, that though we are all aware of its invisible presence when we enter a true home, yet we

know not exactly how to create or to induce it. Let us, for want of a better name, call it atmosphere. One of its constituents is smell, and each home gradually evolves its own characteristic and revealing fragrance—the pleasantest blend, perhaps, being of pot-pourri and lavender, of soap and bees-wax, of Russia leather bindings, and wood smoke or peat, all mingled and mellowed by time and sunshine.

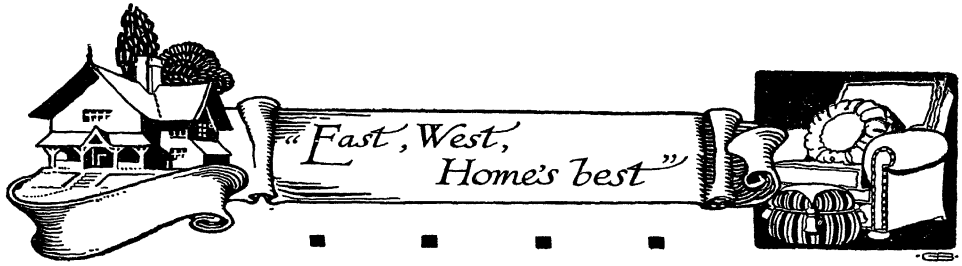
Happiness and tranquillity are children of atmosphere—or are they perhaps its begetters? Always the first greeting on the threshold, they hold their welcome to those who come in. Kindness also, and laughter, and industry, and hospitality, all these are vital sparks on the hearth whose fires must for ever be kept burning.

There is a familiar proverb which tells us where charity begins, and to that beginning there should be in this rough and needy world no end. Happy the home which shelters such a nursling, for other great virtues will always be its abiding companions, but the greatest of these is Charity.

Archer J. Hylle

PLANNING AND BUILDING THE HOME





Planning and Building the Home

EVERY woman carries in her mind the home of her dreams; but very few women achieve it. The greater part of her energies, however, are spent in trying to make the home that she has as bright and as beautiful as she possibly can.

Whether her house be large or small, rich or poor, it bears the stamp of her personality. The tiniest home may convey a sense of beauty, comfort, and order, while the largest and most expensively furnished house may lack that indefinable "something" which is needed to make it Home. It is not the amount of money spent in the building and furnishing that counts, but the thought and knowledge that go into the spending of it, as well as the taste and individuality expressed in the selection and arrangement of decorations and furnishings.

Build, Buy, or Rent?

A first consideration, when planning for a new home, is whether one wants to build an entirely new house or to occupy an existing one. The latter would mean either purchasing or renting. In either of these two cases, it is wise to reckon out beforehand *all* the costs of repairs, decorations, and alterations necessary to make the house suitable for one's own personal occupation.

These items may considerably increase either the purchase price or the initial outlay of moving into the new home. Also, the question of allowing for future

dilapidations and repairs must be considered.

Reckoning Cost of House

When purchasing a house the annual cost must be reckoned in the following way: For freehold property a fixed ruling rate of interest on the whole capital invested in the house will equal the annual "rental" of the house. To this should be added a percentage of 3 per cent or more for depreciation and dilapidations, depending on the condition of the house. Rates and taxes must then be added to obtain a total—apart from running expenses.

If the property is only leasehold, the diminishing value of the capital expended must also be taken into account, in addition to the above figures. For instance, a house purchased for £2000 on a fifty-years lease would imply that the owner would have neither the house nor his £2000 at the end of fifty years. He can, however, establish what is known as an amortization or redemption fund of about £20 per annum, at compound interest, so that at the end of fifty years this fund would equal his original capital of £2000. In this case the annual payments to the fund must be added to the figures representing the annual cost of leasehold property.

When there is a mortgage on the property, the total annual cost of the house and grounds is arrived at by adding to the interest on the cash payment the interest

payable on the mortgage, plus a certain sum to be set aside annually for paying off the mortgage. If the mortgaged property is leasehold, a redemption fund is also advisable, and rates and taxes and dilapidations must be reckoned in.

Legal Aspects

When purchasing or renting property it is most important that the titles should be clear, and leases and agreements carefully prepared by a competent agent or lawyer. In the case of valuable property which is being bought, it is best to employ the services of a lawyer. The legal aspect and pitfalls are dealt with in Vol. II, p. 168.

Renting Considerations

Before entering into an agreement to purchase a building, or rent one for many years, a careful examination should be made by a responsible builder's surveyor, as there are many pitfalls which require practical experience. If the lease or conveyance is burdened with a repairing covenant, the state of repair and structural defects become extremely important questions, involving serious consequences. The examination should extend to every part of the structure from the roof to cellar, for any defects that have not been noticed may involve considerable expense which was not allowed for. It is best to commence with the main roof, bricks and all the exterior, and other particularly exposed parts. A most careful examination should be made of the sanitary arrangements—particularly the drainage—and this is a point for which it is well worth while to employ a surveyor.

The inside examination should reveal that the house is not damp or sinking in any part. Ceilings as well as walls must be examined for structural defects; also doors, windows, and grates—in order to ascertain that they are in good condition and working order. The kitchen grate must be carefully examined, to see that it gives a full return for the fuel used, in heat for cooking and heat for hot water. Cisterns should be examined to make sure that they are thoroughly sound.

Choice of District

Those who intend to build a house must bear in mind the probable trend of values in the district chosen, as well as general amenities, such as scenery, the type of residents, and the travelling facilities to the nearest city or town. As a rule it is not possible to consider house building merely from the point of view of a home; one must also look upon it as an investment, readily negotiable should necessity arise. Assuming that a district has been selected with land whereon houses may be erected within one's means, we come to the consideration of a site.

If, as is probable, those available are all situated upon new roads, in addition to the cost value of the site, one must consider conditions as to fencing, and the probability of contributing to the upkeep of the road—if it is to be retained for ever as a private road. This, however, is rather a rare contingency. Then there are also the probable liabilities attached to the site in respect of rendering the road suitable for taking over by the local authority, under either the Private Streets Works Act, or the Public Health Act (whichever may have been adopted by the local authority).

Expenses Additional to Site

The cost of the road, which is generally reckoned at so much per foot frontage, is dependent upon the nature and amount of the work effected by the ground landlord, and, in order to be on the safe side, may perhaps be put at £2 per foot frontage. The nature of the fencing required by the conditions attaching to the estate, and the stipulations (if any) regarding the minimum cost and type of house must also be ascertained. So, too, must any restrictive covenants, such as whether shops, factories, &c., may be built, and whether or not the house may at any time be used for business purposes.

The shape and levels of the plot are also material, for each has a very considerable bearing upon the cost of building; the aspect of the site, too, may affect not only

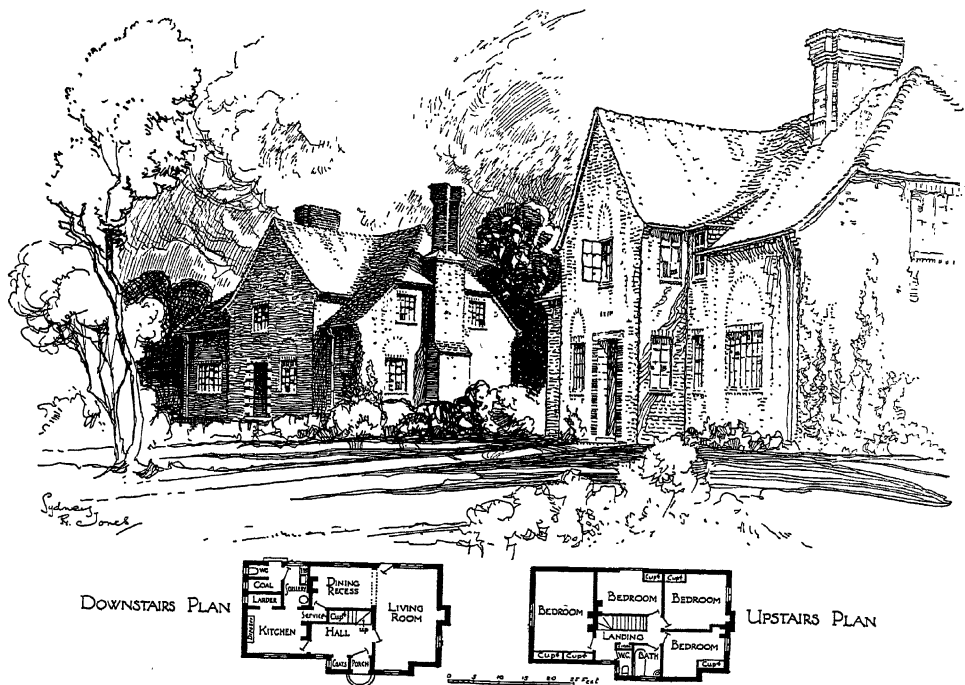


Fig. 1.—Small detached Houses of Compact Plan, with combined Living-room and Dining-room, and four Bedrooms

the value of the house when built, but also the cost of building.

The Aspect of the House.

It is safe to say that a house, if built to fit a corner site and not as a rectangular-shaped dwelling, will cost far more than a house built to front one road. One of a row of more or less standardized houses, with the division only of party walls between it and the next on either side, will almost invariably be less costly than a detached house. In determining the cost of the site, the expense of laying out and planting the garden must also be borne in mind, and this will depend upon the nature of the soil, the lie of the land, and the ability and inclinations of the purchaser in that regard. Generally, if the outlook be also pleasant, a south or south-west aspect for the principal rooms is preferable, and the garden should be so

arranged that the full advantage of the sun is retained after the house is erected.

Other Important Considerations

Before the contract to purchase is entered into, the propinquity of the gas, water, main drainage, soaks away, and electric light cables should be considered and particularly the depth of the sewer, which must permit of an ample fall from the house. Such items as the distance from shops, the facilities they offer, the distance from the nearest station, and from schools (if required), from the post office, letter-box, and the like should also be taken into account. Not the least important factor is whether coals, dust-bins, and other things can be easily carted to and from the back door, and whether the local authority makes any arrangements for the regular collection of refuse and the like.

The Orchard extends back for other 40 feet, and beyond that is the Fruit and Kitchen Garden

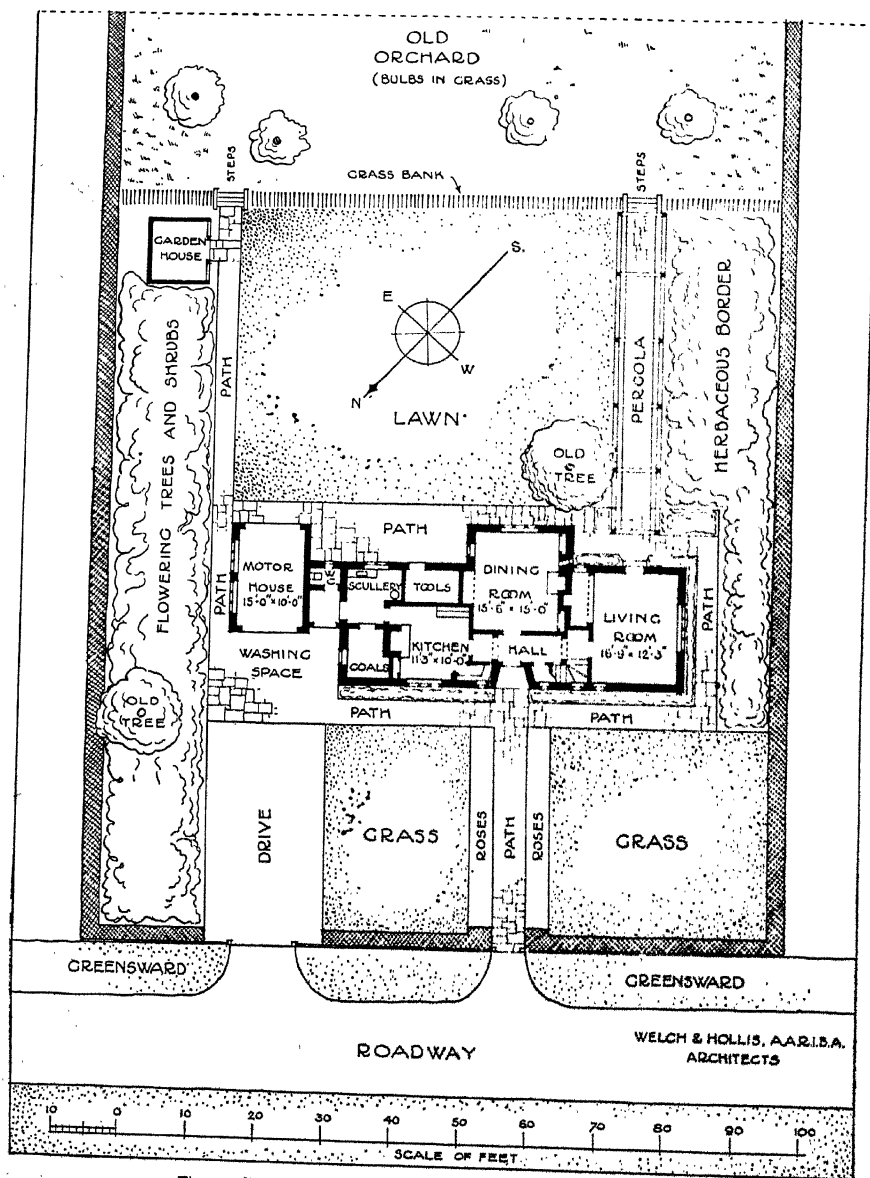


Fig. 2.—Ground Plan of House and Garden illustrated on opposite Plate

The plan, as will be noticed, includes accommodation for a motor-car



FIRST FLOOR PLAN

Preparing the Garden

The purchase of the site having been completed, it is as well, if the season of the year is suitable and the size of the plot sufficient, to lose no time in planting trees or shrubs, and it is a common fault in carrying this out to make insufficient allowance for growth and space required by each tree. In passing, we may mention that the ground requires to be well and deeply trenched, and, if trees and shrubs are to make a good headway, the whole space allotted should be dug up, or better still, ploughed and harrowed. If this is done, and the soil is kept well ventilated, good results will be obtained by planting quite small trees which will easily take root.

Probably the quickest growing deciduous trees are chestnuts and limes, while the *arbor vitæ*, the larch, and many other varieties of pine will thrive and develop quickly on most soils. Golden privet, box, and yew make effective hedges, but yew is

poisonous to horses and other animals. (See *In the Garden*, Vol. IV.)

Choice of Architect

You will probably have dreams of the house of your desires, and it will be for the architect to reproduce them as far as they are practicable for the site, and within the means of his client. Here, as a rule, comes the first disillusionment. The client's castle in Spain has been built upon an imaginary site, where by-laws are non-existent, and cost has a Utopian elasticity.

It is obvious that the responsibilities of the architect are very great, and every effort should be made to obtain the services of a man accustomed to building the class of property required.

At all costs he must be, essentially, a practical business man, and should aim at a house with a margin of at least 15 per cent below the maximum sum you have to spend.

The ability of architects to estimate the

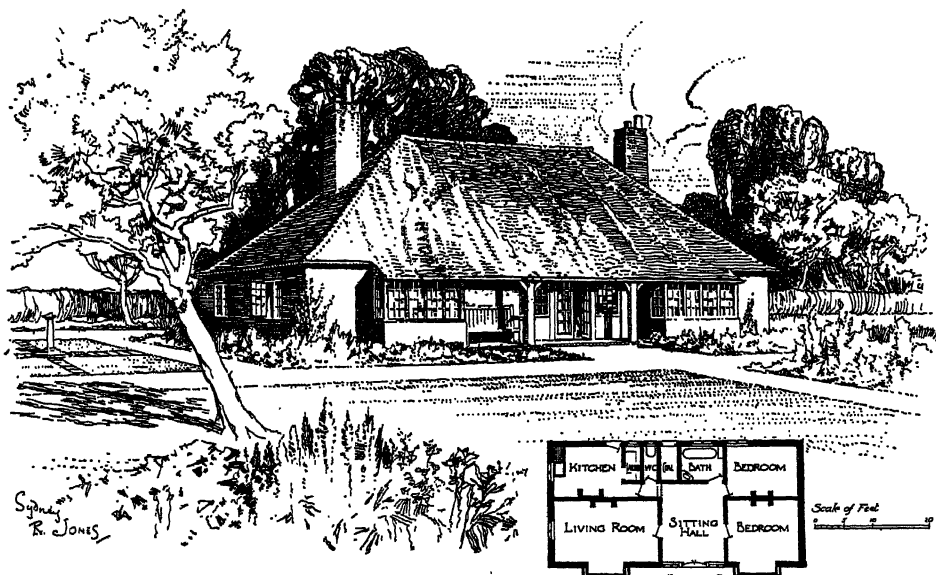


Fig. 3.—An Attractive Bungalow for Week-end or Permanent Occupation

cost of a proposed building varies very greatly, and this is not surprising, seeing how much the estimates of builders vary. If an architect is accustomed to work out his own quantities, or if he employs his own quantity surveyor, he is more likely to arrive at the sum which a building ought to cost than one who is merely an architect dependent upon an outside quantity surveyor.

Estimating Building Costs

It is customary to arrive at the estimated cost of a house by calculating its cubic contents, and then making allowance for any extras likely to be entailed by the exigencies of the site or the special demands of the client as nearly as possible.

It is wise to obtain several estimates, one of which may well be outside the district, as in a few cases local builders form a "ring". The actual estimated sum is not the only factor to take into consideration when allotting a contract, more particularly if time is of importance. A good foreman is a considerable asset.

You should obtain a schedule, made out somewhat as follows:

	£.	s.	d.
Cost of main building			
" extra embellishments			
" wiring or gas piping			
" heating (if any)			
" extra water supply (if any)			
" outhouses (if any)			
" paving (if any)			
" garage			
" laying out of garden			
" fencing			
" electric light or gas plant (if any)			
Total			

If the contract is a large one, it is as well to stipulate in a schedule the method by which the extras or variations are to be charged for, and the architect's, quantity surveyor's, and solicitor's charges must also be included.

Reading an Architect's Plan

A plan represents a horizontal cut through the walls of a building made a few feet above

the ground, and so passing through the doors and windows. To get an idea of what this implies, imagine looking down upon a house from which the roof has been removed; the upper floor plan will then roughly be revealed. If the whole of the top story were removed, the ground-floor plan (in a two-story house) would be shown. In a printed plan the walls will be indicated by thick black lines, this thickness varying, of course, with the thickness of the walls, the outer walls usually being thicker than the intermediate ones. On coloured plans—or working drawings as they are generally called, that is, the drawings from which the house is actually built—the walls are tinted according to the material of which they are to be constructed, brick, stone, timber, or concrete, &c. The floors are also tinted according to whether they are wood, tile, or stone, &c.

Meaning of Gaps

Where a break occurs in the wall of a room this naturally indicates the position of the door. Very often the side on which the door is hung and the direction in which it opens are also shown by means of an arc of a circle, and a single line representing the door itself. The position of the windows is exactly shown, since the cut is always presumed to pass through all windows. Fire-places are easily recognized; they are indicated by the recess in the wall—into which the grate is fitted—and by the hearth which projects into the room. Stairs are shown by lines representing the edge of the treads. In addition there is usually an arrow against which "up" or "down" is written, to show whether the stairs go up to the floor above or down to the floor below. Fittings are shown by their shape and appearance. Thus the outline of a sink appears in the scullery and next to it the draining board, the grooves of which are also shown. The shelves in the larder, the dresser in the kitchen, and the seat in the water-closet are also unmistakable.

Although the plan is drawn looking down on to the floor, sometimes features in the ceiling are indicated, such as the position

of beams or a ceiling panel. Where this is done it is usually by means of a dotted line.

Dimensions Indicated

Dimensions are written in clear figures, and the positions from which the measurements are taken are always shown by means of arrow-heads at the extremities of the lines between which the figure occurs. On all sheets of plans the points of the compass

double line. The drawing-room has a large bay window composed of six lights. There is evidently a window seat in front of it. The drawing-room ceiling also has beams. The main hall has a large recessed fire-place on the right of the front door, and opposite this there is an opening into an inner hall. It is not possible from the plan to see if it is an arched or a square opening. This would be shown on other drawings.

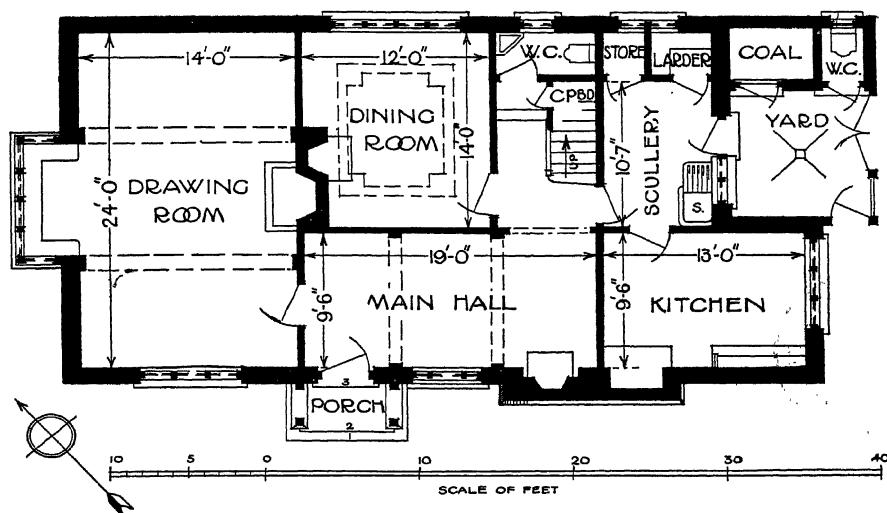


Fig. 4.—Specimen Plan of Ground Floor of House

should be shown. The arrow always points towards the north.

Specimen Ground-Plan

Fig. 4 represents the ground-plan of a medium-sized house having a porch, a large hall, a drawing-room, dining-room, kitchen, scullery, store cupboard, coal cellar, two water-closets, and a back-yard. From the porch we pass up one step, shown by a single line, into a hall measuring 19 ft. by 9 ft. 6 in. Two beams carrying the floor above project below the ceiling. On the left is a door leading to the drawing-room. The door is hung to open into the room, and with its hinges towards the fire-place, the hearth of which has a kerb, shown by the

On the left of the inner hall is the dining-room, having a ceiling with a large centre panel; to the right is the kitchen, with its range in one corner, so that the flue may combine with that of the hall into one stack. Next to it is the dresser. Out of the kitchen is the scullery, with sink and draining board beneath the window, and back door next to it with one step down into the yard. In the yard are outbuildings comprising coal store and servants' water-closet. From the scullery is reached the larder and store cupboard. It will be seen that the stairs go up out of the inner hall, and behind them, under the half-landing, is a cloak-room fitted with a water-closet and a wash-basin. The house faces south-west.

STYLES OF ARCHITECTURE

A short history of architecture in England, with special reference to the various characteristics of earlier periods, will not be out of place, as modern architecture is so largely based on the best of these styles. Also, a beautiful old house, of which so many still exist in England, should be furnished as far as possible in harmony with its period. The resumé which follows will be of assistance in enabling owners, or prospective purchasers, of old houses to place these in their proper period, and so to produce harmonious schemes of decoration and furnishing.

Norman Architecture

This style was introduced by Edward the Confessor. The erections were of stone, the masonry crude, being hewn by axe. The towers and arches were rounded; the windows long and narrow, with occasional examples of rounded work. The pointed arch was introduced in 1150. The examples extant are purely ecclesiastical; the castles being merely ruins.

Early English Architecture

This may readily be distinguished from the Norman by its comparative lightness, its long narrow turret windows and boldly projecting buttresses. The interiors had pointed arches, and a general marked movement towards elegance, which is particularly strongly marked in the decorative work. Preceding the Decorated was a period known as the Perpendicular Gothic, during which some of the finest of the Oxford Colleges were built, as well as many notable buildings, including Warwick, Wardour, and Alnwick Castles; Bolton Abbey; Donnington Hall, Devon; and Crosby Hall, London.

Tudor Architecture

Though many fine castles and semi-ecclesiastical buildings were built previous to the Tudor period, it was not until then that the purely domestic side of architecture was also considered. Previously, stone was invariably

used in the construction of houses, but in Henry VII's reign brick was utilized. Towards the end of Henry VIII's reign, the opulent gentry vied with each other in vast expenditure on the erection of mansions, and it was during this period that many of the most palatial of our stately homes were erected. The exteriors present a most imposing picture finely decorated in sculptured stone with end towers, clustered chimneys, enriched windows, and central entablatures. The windows are casemented and latticed, and contain window-seats.

Internal Tudor Features

These were on a most lavish scale. In the usual arrangement of a Tudor mansion the main apartment was the great hall, with high-pitched, timbered roof, having the gallery at one end and the elevated "Deys", or dais, at the other. The hall contained a raised hearth, with "andyrans" to support the logs. The withdrawing room, the presence chamber, my Lady's "bowre", a forerunner of the boudoir, and the long gallery, usually completed the reception rooms, which were often finely panelled in oak and hung with tapestry. The grand oak staircase was a feature; it was richly carved, and led to numerous bed chambers, as well as to the domestic chapel. The larger Tudor mansions were usually built in the shape of the letter H; the left wing being used by the gentry, while the centre formed the great hall, with the servants' quarters on the right.

Elizabethan Architecture

In the reign of the Virgin Queen, the mansions assumed the shape of the letter E. In addition to the large mansions in this style, there are smaller manors and farm-houses dotted about England, and these are built invariably of red brick or half timbered (in some cases whole timbered), with fine gables and clustering chimneys. The interiors are, for the most part, reduced replicas of the larger mansions; and polished

floors, oak panelling, chimney corners, enriched staircases, and beautifully groined and plastered roofs adorn the finer of them. Although one generally finds the exteriors in a good state of preservation, the interiors are often shorn of their beauty, owing to the baneful influence of the Cromwellian period.

Hosts of houses might be named as being examples of this period, but probably the

of oak and carving played a most important part, and the windows and chimney pieces were particularly fine. The staircases were beautifully carved and balustraded; and the ceilings were marvels of the plasterer's art. In the finer examples these ceilings were richly painted by Verrio, Laguerre, Thornhill, and others.

With the accession of William and Mary a strong Dutch influence is noticeable, and



Fig. 5.—A Fire-place of Georgian Character

most noted are: Hampton Court Palace, Longleat, Hatfield House, and Knole Park, Sevenoaks. Cothelie, Cornwall, is considered one of the finest earlier examples.

Jacobean and Queen Anne Features

The style of architecture covered by this period does not greatly differ from the Tudor and Elizabethan, except that there is a marked decrease in ornamentation, and the external appearance of the structure strikes a somewhat simpler note. It was during this period that the Italian or Renaissance influence was introduced by Inigo Jones. In the decorations of the interiors, panelling

the tendency is well illustrated in the houses of Anne's time. A very large number of Jacobean and Queen Anne mansions are extant, notably Ham House, Petersham; Swakeleys, Middlesex; Boughton, Kettering; and Raynham Hall, Norfolk. Red brick was almost universally used, the chimneys were shorter than the Elizabethan, and decorated in various designs. The roof is found in the later examples with an overhanging eave and enriched cornice, having shaped gable ends, and windows encased by shutters. The interiors were more lofty than the Jacobean; and walnut wood superseded oak for panelling.

The Georgian Period

After the death of Queen Anne, architecture slowly declined from an external point of view. The earlier Georgian houses are dignified in appearance, having enriched porticoes in classic taste, with columns, steps, sculptured entablatures, and domes; Blenheim Palace and Castle Howard are striking examples. One finds the purely classic taste predominating during the reigns of the four Georges, and there are many fine examples in both town and country of the works of Kent, Campbell, and the Brothers Adam.

Internal Georgian Features

Internally these houses are extremely fine, the rooms are lofty and well proportioned, the panelling is larger and is often painted and gilded, while the wood carving of Grinling Gibbons adorns some of the finer examples, notably Petworth, and Windsor Castle. Mantelpieces too came into prominence, and were often of classic design in marble, neatly inlaid and beautifully sculptured—a striking change from carved wood and stone. The ceiling, which had hitherto been covered with ornamentation, now confined its elaborations chiefly to the cornice and borders with good effect. The plaster work is exceedingly fine, and many ceilings are enriched with paintings from the brushes of contemporary Italian artists. The staircases were extremely well proportioned, wood, metal, and marble being utilized. The great halls of these mansions were spacious apartments, and often adorned by galleries.

Towards the end of the eighteenth century semicircular bays and enriched cornices became scarcer, and houses were built mainly with the object of utility and solidity. The internal arrangements were planned with a great degree of comfort. The elliptic staircase in town houses is a feature of the later Georgian period.

The Victorian Era

During this period a further deterioration in style is observable, and, as the years rolled

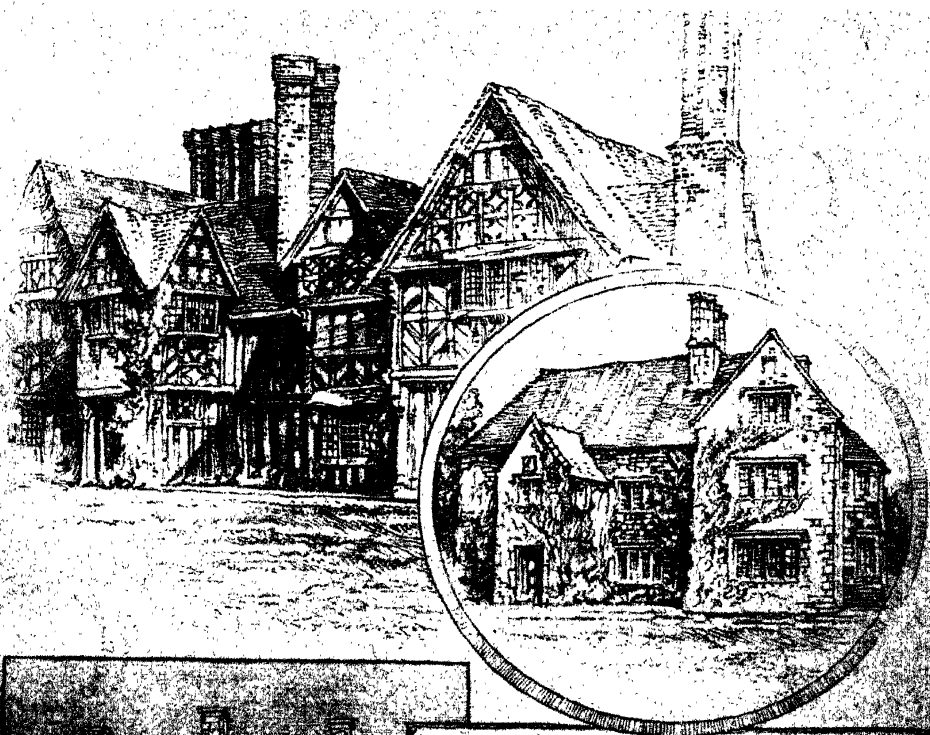
by, houses eventually became rectangular and box-like erections of brick and stone, the old red brick being superseded by a yellow or stock brick. While some houses preserved a semblance of beauty, and clung to a somewhat weak classic style, the majority preserved no notable features. Internally, however, they were well planned and exceedingly comfortable. Panelling of rooms to a great extent disappeared, to be succeeded by wall-paper of a frequently far from pleasing design. Solidity and utility were the key-notes of the homes of the nineteenth century, and the houses are worthy resting-places for the unwieldy furniture then used.

Twentieth-Century Tendencies

This utilitarian movement continued right until the end of the nineteenth century, but with the accession of the late King Edward a real effort was made—mostly by delving into the glories of bygone days—to create a style both pleasing to the eye and having a well-planned interior. Development has been slow up to the present time, when, although we cannot point to any distinctive style, it is admitted that a great improvement has taken place. It must indeed be allowed that during the last few years wonderful strides have been made in the production of really fine houses, worthy of filling the requirements of the ideal home.

Common Errors in Style

It is wrong to spoil the severe but simple lines of a house whose windows open outwards by small round porthole windows, sometimes inserted to light a cupboard room or water-closet. Flat deal boards planed smooth never look like half-timbering, deceive no one, and mean nothing. Everything that is sham or deceitful is bad; such as sham beams or marbling of wood, if it is intended to deceive. If, however, the beam is to hide an iron joist or a pipe, or if the marbling of wood is to correspond with some old panelling already in existence, the work may be justified on the ground of utility.



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BUILDING THE HOUSE

Selecting Building Materials

In deciding upon the materials of which a house may be constructed care should be taken to consult the local by-laws and regulations, and the availability of local materials should be considered. If the house is to be erected upon an estate where development is in progress, in all probability the most economical course will be to employ similar materials, such as bricks, for instance. In some places, as in parts of Lancashire and Warwickshire (among many others), excellent bricks not uniform in colour, and very

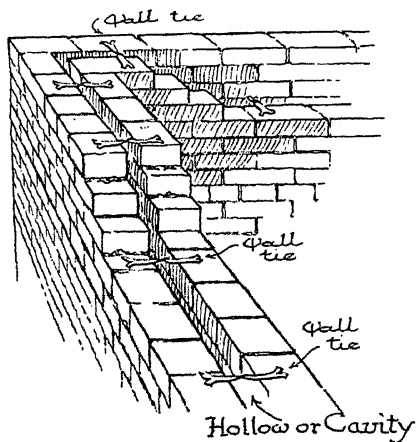


Fig. 6.—Section of Hollow Brick Wall

attractive from every point of view, are obtainable; but in other parts, the hard smooth-faced red, or the extremely plain but good stock (yellow) bricks are the only ones that can be procured. For this reason mainly, rough-casting or pebble dash or cementing is resorted to.

None of these are so attractive as a house built wholly of the best brick, but most people will agree that rough-cast carried out and coloured, as it is to be seen in Suffolk, is most effective from an æsthetic point of view. What is called half-timbering is

also good with rough-casting, if the timbers are left rough and a good model is taken. Overhanging eaves are attractive with this style of house, and, if they can be afforded, lead gutters and down-pipes painted lead colour.

Brick or Stone

The minimum thickness of the brickwork is always stipulated for in the local by-laws, and this depends upon the height of the house. Some architects believe in double brick walls with a space between, connected by short iron rods or ties, as they are called. If this form of brickwork, which adds materially to the cost, is adopted, great care has to be taken that the connecting-rods are laid so that they do not become conductors of water and condensation.

In some counties, such as Gloucestershire and Northamptonshire, local stone is available, and no one would use brick where good non-porous stone is to be had. The manufacture of the cement is of importance, and care must be taken that no sea-sand is used, otherwise the walls will sweat constantly.

Roofing

For roofing, tiles or slates are available, and from an æsthetic point of view tiles are usually to be preferred, though, if the weight of the roof and the money to be spent are not too limited, large rough slates are even more attractive. The roof will, no doubt, be felted, and, if silicate cotton plugging is provided for between the various floors, the house will thereby be rendered far more quiet.

Water Supply

This is best drawn, for the most part, direct from the company's main. In districts where the water is hard, boilers and cisterns should be cleaned at least every six months. A common fault is to provide too small a bore of pipe, so that the hard water will fur the pipes, and, in the case of hot water, will cause a burst. For the garden

supply, rainwater may usefully be collected in large tubs or barrels, which, however, should be actually clear of the brickwork of the house in case of leakage.

The down pipes from the gutters should invariably be blocked away from the brick or other material of which the outside walls of the house may be constructed, and wire guards provided for the mouth of each pipe. Special care should be taken to secure a good fall from the house from the drains to the sewer, and also in any yard to the point where the drain or soak-away is situated.

Drinking Water

The water supply is a matter which every architect will include in his technical equipment, and, therefore, it is only necessary to suggest that the water supply should, so far as drinking water is concerned, be drawn direct from the main, the cistern supply being used for emergency purposes only. The cold-water taps in a pantry or any other place from which the drinking water supplies are drawn should, therefore, be distinctly labelled, so that a new servant can make no mistake in this particular.

Position of Stop-Cocks

It is most important that heads of households should be conversant with the position of the stop-cocks regulating the water supply, so that, in case of need, it can be shut off without delay. They should also discuss its position with the architect, as so often it is placed in some obscure and rather inaccessible corner.

Where a cistern is placed in an exposed position, as it often is, either under or upon the roof, care must be taken to see that the pipes leading to and from it are properly protected from frost. The size of the cisterns will depend upon the number of baths and also upon the hot-water system installed. With modern hot-water systems the size of the cistern is not quite so important as

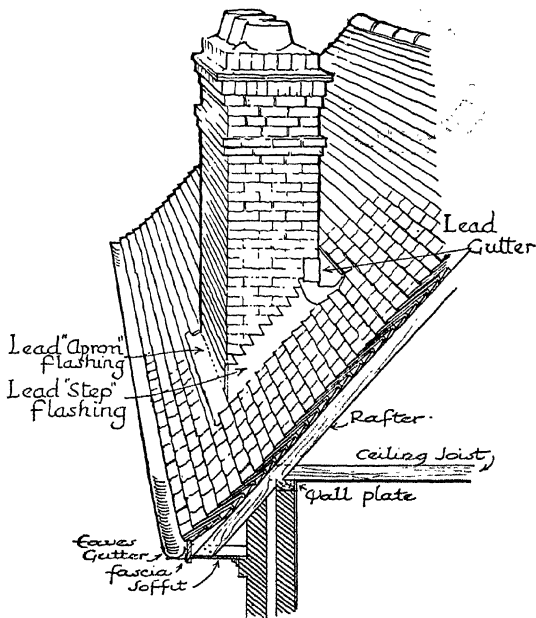


Fig. 7.—Section of Tiled Roof

formerly; but the size usually installed in a small house, if a succession of baths is required or if there is more than one bathroom, is often insufficient.

Rain-Water Tank

Should it be possible to install a galvanized rain-water tank, care should be taken to have it placed on brick pillars to raise it at least 18 in. from the ground—the top of the tank would then be 4 ft. high—thus avoiding the possibility of danger to or interference of children. The ground should be covered with concrete, and a small land drain is advisable to receive any tap drippings. This tank can usefully be put in some angle of the back premises of the house, but clear of the actual brickwork, so that two sides are protected by the building.

Practical Chimneys

Chimneys are a very necessary adjunct to a comfortable house, and their position in the

picture may do much to make or mar the whole. Generally speaking, it is wise not

to try to be too original or clever in their design, and to let their construction be simple and honest. It is very difficult to ensure that all the chimneys in a new house will, in every condition of weather, draw properly, and therefore it is well that we should mention a few cures for smoky chimneys.

Remedies for Smoky Chimneys

Internally plate glass may be stretched across the top of the fire-place opening with a view to reducing its height, but this will probably effect very little in a bad case.

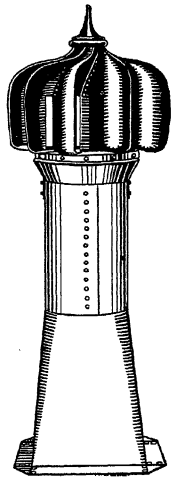


Fig. 8.—“Emperor” Cowl

The next best contrivance—effective in most cases—is the erection of an “Emperor” Cowl (Ewart’s Patent) (fig. 8). If this appliance is used, it is generally advisable to shorten the shaft, otherwise a great strain is placed upon the chimney stack. In the last resort, the Nautilus grate (fig. 9), if fixed strictly in accordance with the maker’s instructions, has, in the writer’s experience, never been known to fail, and the objection that used to apply to them no longer applies, as their appearance has been greatly improved.

The mere fact, however, that a cold, newly built chimney smokes at first is no proof that it will permanently continue to do so. It is all too common a fault to reduce the size of chimneys in modern small houses below the 18 in.,

which is the irreducible minimum even for a smoothed chimney suitable for coal fires.

Construction of Windows

The shape and size of the windows can do much to improve or spoil the style of a house. In planning a range of windows it is an economy to secure that all the glass is accessible from within the house, so as to allow of cleaning from the inside, thus eliminating the services of a professional window-cleaner or the use of a ladder. The best kind of windows for cleaning purposes are those which revolve upon a central pivot, but they are generally rather ugly and seldom free from draughts.

In the country the largest standard size iron frames and casements are advisable, and, if leaded lights are used, the largest standard size of rectangular shape is preferable, for vision, to the diamond pattern. If lead lights are chosen let them be of the best, or they will be a constant source of draught and leakage. Should prime cost not be a very material factor the window sills and

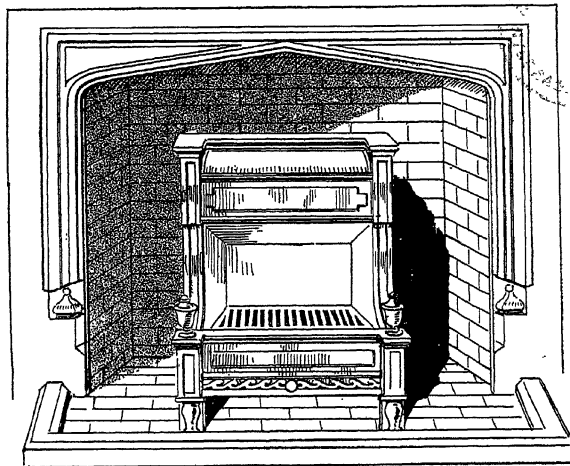


Fig. 9.—“Nautilus” Grate

frames may be of stone or teak, thereby avoiding the expense of periodical outside painting—a very material economy in upkeep.

Type of Window

The æsthetic aspect of the window is important, since the windows, being the "eyes of the house", are largely responsible for its general character. Windows designed on mean lines give to the house an insignificant air, while those which are unduly large tend to look gaunt and lack cosiness. Much may be done to improve an ill-proportioned equipment of windows, by means of leaded decoration, such as may be applied with lead tape and the special cement supplied with it. The "guillotine" type of window, which usually proves so baffling to all attempts made to endow it with a hint of the picturesque, responds readily to this form of treatment, provided that its panes have in the first instance been carefully marked out in pleasing proportions. It is well to work to the scale of some antique leaded window, as a poor division of spaces may entirely mar the effect of the leaded panes.

When installing a new window, it is important that its depth should be such as to cut the view as little as possible for those seated within the room. A window that is installed at a height which cuts the aspect offends the canons of taste by placing a stumbling-block in the path of its own purpose. One of the most interesting developments in regard to windows is to be found in connection with the folding and sliding windows, formed of leaves of equal size, so hinged that it is possible at will to fold them on one side, leaving the entire space open to the air. This arrangement is admirable for garden rooms, for bedrooms occupied by individuals desirous of carrying out an open-air cure, and for schoolrooms in which education is carried out as far as possible on open-air lines.

Convenience when Cleaning

Another consideration is that of adaptability to cleaning. The provision of what is known as a "cleaning hinge", that is to say, of a hinge which will permit of the window casement being drawn into the room instead of pushed outwards in the direc-

tion of the street, when cleaning is afoot, is one which should not be overlooked. It reduces risk of injury to the cleaner, while at the same time it materially diminishes the toilsome nature of the task. Metal casements are, as a rule, fitted with a cleaning-hinge free of charge, but in cases in which it is desired to adapt a casement of the old type to pivot-work, a set of metal attachments which will convert it to the newer style can be obtained. These are neatly made in a variety of metal finishes.

Sash Cords and Chains

One of the housewife's most constantly recurring worries is the frequency with which she is obliged to renew her stretched or snapped window sash-cordings. There are, however, two developments in this connection which should reduce the trouble to a minimum. One takes the form of window chains of metal links, which take the place of cords. These are made in a variety of sizes and strengths, the slenderest capable of taking a breaking strain of 350 lb. These chains work as easily and simply as a cord, and may be installed in existing windows without difficulty. The other invention is that of an aero-cord, composed of special twisted fibre, covered by multiple plies of cotton, braided round it under high tension and thus confined in such a way that the cord can not unwind, stretch, or weaken. The whole is subjected to a solution which renders it waterproof, and maintains the fibres in their original state.

Window Fastenings

Good metal designs are now to be found in connection with window fastenings, of which a special feature is being made by architects. Every casement window should, of course, be fitted with two types of fastener, one which permits of its being adjusted at a number of distances from its frame, the other keeping the two sections securely united, when the whole is closed.

Our museums afford numerous examples of antique window fastenings, both in steel and in wrought iron, and these have formed the inspiration for many modern designs.

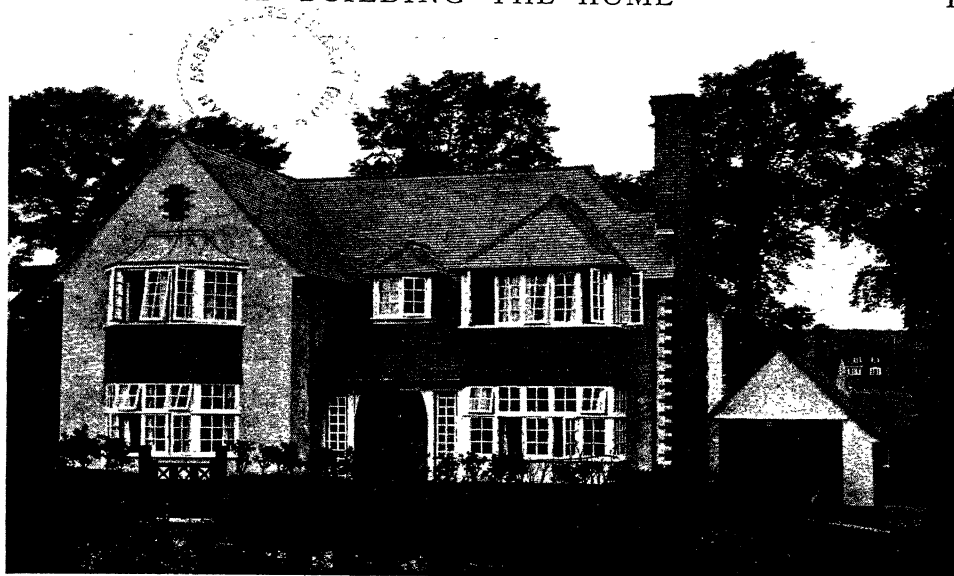


Fig. 10.—A Modern English Country House in Devonshire, showing the decorative possibilities of casement windows
The garage on the right hand side is a neat and inconspicuous adjunct to the main building

For old-fashioned sash-frames a burglar-proof screw fitting can be attached, so that the window may be left open several inches without possibility of being pushed up or down farther from outside.

The Front Door

A front door of hard wood, which can be kept in good order by treatment with hot linseed-oil at long intervals, will effect a saving eventually. The door-step is a difficult question in every house, and a nightmare to many housewives, who have to arrange the cleaning of a flight of steps in some semi-basement house built in the days of indifference to labour-saving devices.

Non-porous rough hard bricks set on edge in cement, or, if a smooth surface is preferred, large baked unglazed tiles, are suitable for use in the country. In a town blue Staffordshire bricks may take the place of the hearthstone which requires

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daily cleaning and whitening. (See also p. 35.)

Cellarage Considerations

The next decision that may have to be made is the question of cellarage. To some extent the advisability is dependent upon the soil, for in some valleys, where underground water lies near the surface, the cost of rendering a cellar watertight is out of all proportion to its value. On the whole, unless a small cellar is required for wine or for a boiler underground for some special reason, money may generally be saved by its omission. To build deliberately staff or kitchen quarters underground in these days would be the height of folly, unless the site compels it.

The foundations of the house are essentially a matter to be dealt with by an architect, and their specification will depend upon the nature of the subsoil and the weight of the superstructure.

PLANNING THE INTERIOR

Accommodation Requirements

We have now to utilize the cubic space of the shell to the best advantage for providing effective accommodation. The height of a room will have some relation to its size, but as a rule 9 ft. in an ordinary small sitting- or dining-room is an ample allowance, and 8 ft. 6 in. for a small bedroom.

The advantages of a comparatively low-pitched room are first a saving of cost; second, an air of cosiness; and third, a comfortable even temperature is more easily preserved. Modern ventilation is secured by draught-proof inlet ventilators, and where necessary also an exhaust, let into the chimney flue.

Utilizing Roof Space

The house should be so designed that rooms are allotted sufficient cubic space in the roof to allow of the utilization of this space for bedrooms lighted by dormer windows. Failing this, a part of the space in the roof should be boarded and made easily accessible for boxes, cisterns, &c. Insufficient attention is generally given to the convenience of access. The sides of the ladder should be flat and rather wide, so that they form a good sliding space for boxes, and it should be long enough so that the gradient may not be too steep. The trap-door may well be in two flaps of good size, and not at all heavy. Some easy method of opening and closing the flaps should be provided.

The Entrance Hall

A point to which far too little thought is generally given in the planning of a home is its entrance. So many homes are spoilt by the narrow hall to which the main door gives access, creating an impression just the reverse of hospitality, space, or beauty. If it is impossible to allow sufficient space to the entrance hall to give it the dimensions of a small living-room, it should at least be planned so that it can be furnished with a

coat cupboard—instead of merely a coat-rack—a comfortable corner seat, and possibly a little table with a flowering plant. In the plan a small window to light this little entrance room should be included.

If it is decided to make the entrance hall into a really large sitting- or smoking-room for daily use, then it is hardly necessary to state that it should have double doors, the inner one being regulated by a good floor spring of sound quality and durability to avoid drafts.

Decorative Stairs

The position of the stairs is another important factor in the planning of a home. It is generally very difficult in a small house to find sufficient space for an effective staircase. If one can, however, afford to use oak or

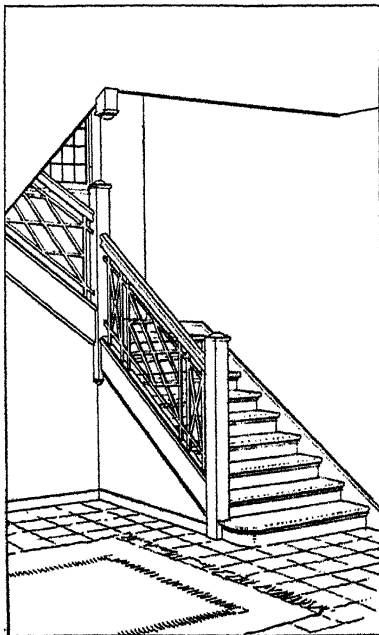


Fig. 11.—Staircase with simple Wooden Banisters

teak, with a really wide tread, not only is it a pleasure to the eye, but the saving of labour is immense. The old-fashioned balusters need not be used; banisters devised from crossed beams of wood (fig. 11) are far more pleasing in effect, and are easily dusted and cleaned.

Connecting Doors

The Continental fashion of wide connecting doors between the sitting-rooms has much to recommend it. For family use a small room is cosiest, but when entertaining it is a great advantage to be able to slide back the large doors between the sitting-room and dining-room and make one large reception room of the two. Also it is very pleasant to be able to go from a warm sitting-room straight into a warm dining-room without having to go through a passage and the doors leading on to it. The connecting doors generally open sideways by a sliding arrangement into or along the wall, so that they take up no space when open.

A Serving Hatch

The serving hatch should give upon a passage or recess, wide and deep enough to permit of handling goods on a tray, so as to prevent the odours of cookery—inseparable from most kitchens—from entering the dining-room (fig. 12).

Should the client be considering the modernizing of a London house with a basement kitchen, there are now available very useful lifts constructed to run up close to the dining-room table. This is very convenient if no extra maid is available for service.

Planning of Bedrooms

In planning bedrooms the architect should mark out, so as to secure a proper position for them, the position and space proposed to be occupied by the bed, or beds, to scale. For example, the head of the bed should be free from draughts, and should be so placed as to secure ample light from the window in case it is desired to read. Unless lack of space necessitates it, the bed should not be placed alongside a wall; not only will the

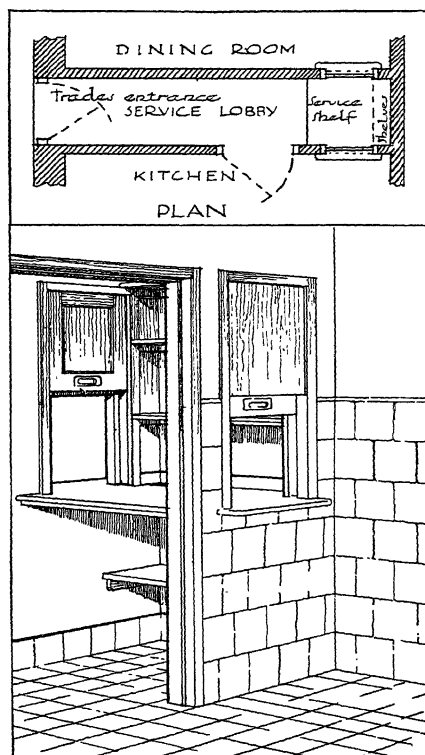


Fig. 12.—Suggestion for Serving Hatch

friction of the bedclothes fray the wall-paper or mark the distemper, but the making of the bed is a daily struggle for the housemaid. If, however, this position is unavoidable, blocks of wood, hollowed to take the posts of the bed nearest to the wall, should be fixed on the floor so that the bed is kept from actually touching the wall.

Thought should also be taken for the position of the door. So often in a small bedroom it is found, when arranging the furniture, that the head of the bed can only be between the door and window in a direct draught.

It is as well to secure that at least two

bedrooms in the house should have intercommunication by means of a door, so that one may be used as a dressing-room and in case of illness.

Expense and Labour Saving

For the labour-saving house there is no doubt that the provision of hot and cold water and lavatory basins in every bedroom saves a great deal of labour and servant worry, but, of course, it adds somewhat to the initial expense. If, in the planning of bedrooms, alcoves or recesses can be converted into substitutes for wardrobes and chests of drawers, a great deal of the expense of furnishing can be avoided, as well as the daily labour of polishing.

Cupboards for the Housewife

One of the most important details in house planning is the provision of a sufficient number of cupboards in the right positions, and no space should be left unutilized. First and foremost there must be a linen cupboard in proportion to the number of people the house is to accommodate. The ideal is a little linen room having cupboards along two walls with sliding doors, slatted shelves, and a space in the room for laundry baskets. But such a room is generally beyond the cubic capacity of the small house. Let the linen cupboard be on the ground floor, near the back door, so that the laundry baskets need not be carried up and down stairs. The hot-water cistern, or at least the flow and return hot-water pipes, may be planned to intersect the linen cupboard, and so automatically the clothes will be aired.

The shelves should be fixed about 2 ft. apart; they should not be too deep, as it is tiring to reach far into the cupboard to arrange heavy sheets or table-cloths. If a deep cupboard is possible, it is best to have standing room in the cupboard, and shelves on three sides.

A Store Cupboard

It is convenient if the store cupboard can be close to the linen cupboard, as not only does the proximity of the hot-water pipes make the cupboard free from damp for the

storing of dry goods, but it saves the housewife if she can have her store department all together. For this reason it is sometimes useful to have a small safe in the store cupboard where extra silver can be kept. If a house in the country is being planned, a little cupboard with small sink, tap, and shelf is good for the arranging of flowers, and for the cleaning and storing of vases. This can often be arranged close to the store cupboards, so that much running to and fro can be avoided.

Other cupboards must be left to individual taste, but the reader may be reminded of the possibilities of a built-in cupboard for coats in or near the hall, and another upstairs where clothes may be stored out of season. If the store cupboard is not large enough, a small one on the first floor, perhaps under the stairs, is useful for the storage of surplus bedroom china, travelling bags, and other things.

Inside Walls

It is quite unnecessary that the common practice of lining a house with tons of wet plaster should still be indulged in, with the result that before a house becomes really comfortable an immense amount of moisture must evaporate largely in the form of condensation.

If, however, it is the most economical form of lining and partitioning a house it is not the only one. Dry plaster grooved blocks can be used very effectively, and another alternative is the material known as Beaver Board. This gives an appearance indistinguishable from fine oak panelling when properly brush grained and varnished. When forming partitions of this material, it should be duplicated with 2- or 3-in. space. The effect of the air-space between the two boardings is that sound is largely deadened, and thereby the advantages of thick, heavy, and more expensive partitions are gained.

Hints on Flooring

Here again initial cost must be weighed against economy of upkeep. If funds permit, there is no question that American oak flooring—grooved and tongued and



Architects, Barry Parker and Raymond Unwin, F.F.R.I.B.A., M.M.T.P.I.

LOOKING FROM DINING ROOM INTO LIVING ROOM IN A HOUSE AT MOTHERWELL, SCOTLAND

The communicating rooms give an air of spaciousness.

secretly nailed — forms a delightful basis for any scheme of decoration in the living-rooms, and is most easily kept clean. (See *Floor Coverings*, p. 55.) In the kitchen and offices one of the numerous patent floorings, floated off in a curve at the walls to avoid lodgment for dust, will do away with the expense of joists, skirting, and floor coverings.

It cannot be said that any of these floorings are quite perfect, because most of them look dull, even when quite clean, and there is a slight powder from the friction of traffic, but hardly sufficient to admit of serious objection, bearing in mind the advantages.

Metal Fittings

Those who desire to effect economy of

labour and save unnecessary expense of upkeep should avoid the use of steel, copper, and brass, or any other metal which requires constant polishing. Raised and embossed metal work is bad style as well as bad economy. If locks and keys are intended to effect their real purpose see that the same key does not fit every lock! A Yale lock for the store room is to be recommended.

Instead of metal door-plates, plate glass may be effectively used, introducing a coloured fabric underneath the glass to harmonize with the general scheme of decoration. Mention may also be made of "Roanoid", in which finger-plates, escutcheons, &c., are obtainable in a range of attractive colours.

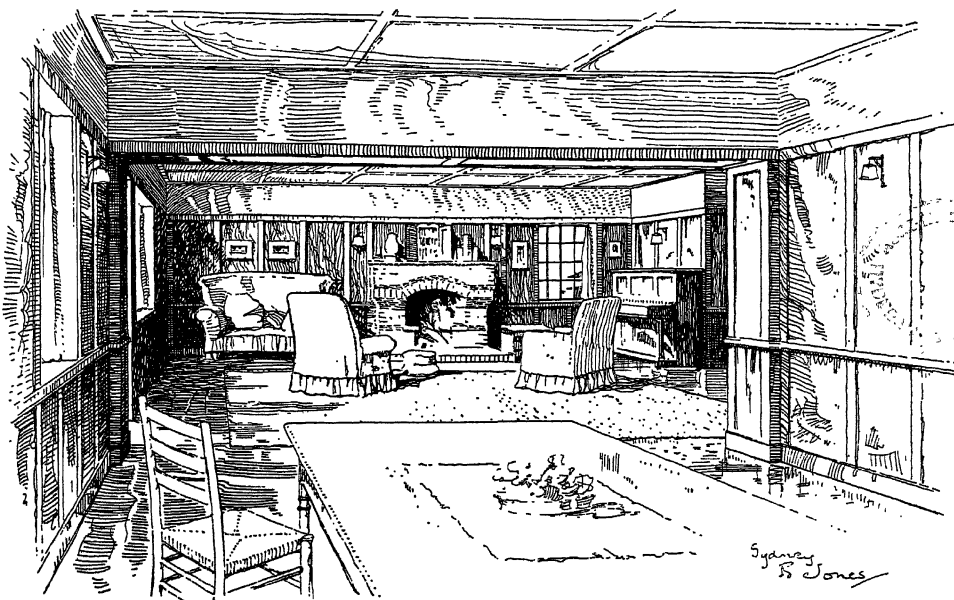


Fig. 13.—Sketch of Living-room and Dining Recess of House illustrated in Fig. 1

The ceilings and friezes are of *compo* board, the walls are paneled with patent oak boards, and the floors are laid with patent oak blocks

CONVENIENT PLUMBING

Economy of Upkeep

When planning a house, the client often gets carried away in his enthusiasm for some particular style of building, and so arranges the exterior of his mansion that the interior convenience is a matter of chance, and the future housekeeper is condemned to daily irritation by lack of consideration for the practical everyday uses. Not only must repairs and redecorations be considered, but also labour saving in every detail.

Of recent years great attention has been paid to the latter point, and numerous

exhibitions and the general demand have stimulated the genius of inventors. But while many inventions bear the veneer of extreme ingenuity, their utility, judged by the acid test of experience, has by no means always been proved. Some require too careful manipulation, others are too cumbrous—in fact any invention for domestic use must be practically “fool-proof” to be of real value to the housekeeper.

Housemaid's Closet

If the house contains less than ten bedrooms, in all probability backstairs will be omitted. If so, the house should be so arranged that the servants have little need to run up and down stairs for the purposes of their work. A small housemaid's closet should adjoin the bathroom, so that she may be able to keep her brooms, pails, cloths, &c., upstairs—in fact everything necessary for the upkeep of the bedrooms. And a small sink with little draining-board should be provided, so that the housemaid can wash out her cloths or the bedroom china without carrying them downstairs.

The Ideal Bathroom

Here again the housewife would like to have her word. Let the bath be of the best porcelain with a plain chain and stopper for the waste and no elaborate waste contrivance, and plain taps with as little brass as possible for cleaning purposes. Porcelain taps are a doubtful blessing, as they easily chip and become shabby. The bath should be fixed at about 18 in. from the wall, to facilitate cleaning, and the head, where the taps are, should have a flooring of zinc with a 2-in. ridge in case of any overflow or leakage from the pipes.

The ideal treatment for the walls is undoubtedly tiling and an enamel-painted ceiling, but where expense forbids this, white-painted walls and ceiling, with a coat of enamel to finish, is a hard-wearing surface and can easily be cleaned. Perhaps white enamel tiles may be afforded on the walls



Doulton & Co., Ltd.

Fig. 14.—A Pedestal Lavatory Basin, fitted with Nickel-plated Taps

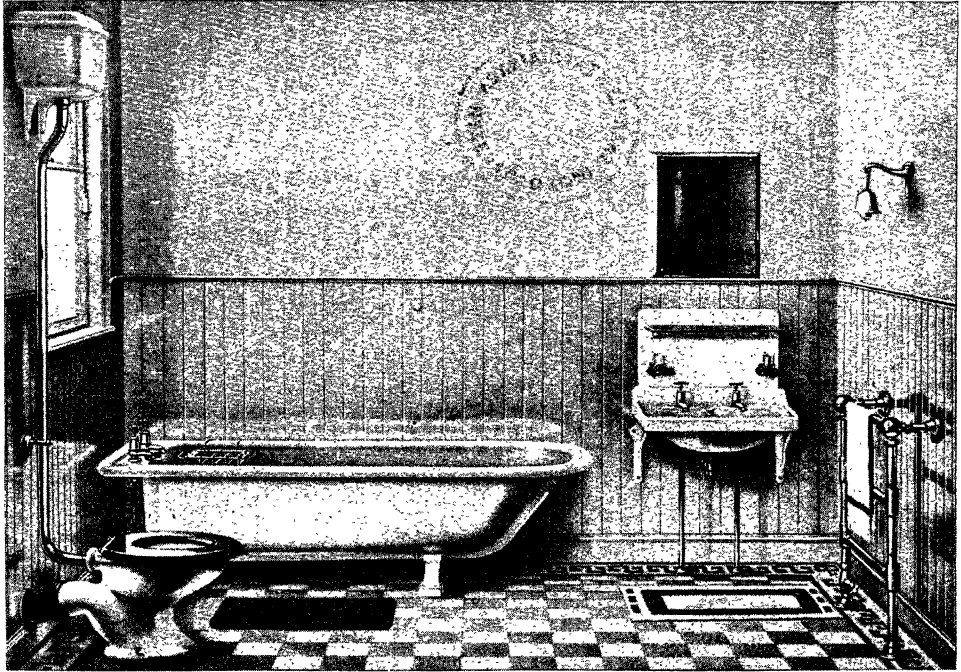


Fig. 15.—bathroom with essential fittings of a simple character

Shanks

on each side of the “draw-off” taps. This is a great aid to cleanliness, and, of course, wears permanently.

Extra Hot-Water Tap

If there is no housemaid's closet, a tap should be fixed in the bathroom from which hot water can be drawn in a large can without placing it in the bath. The tap, fitted with an “antisplash”, should be fixed about 20 in. from the ground with a lead-lined tray and waste underneath. The waste should not be in the centre so as to be covered by the can, and both here and in the bath it should be large enough to carry away the water as fast as it comes in, to prevent overflow. The lack of this is a common fault, particularly in the case of bath overflows.

A very necessary piece of furniture in a bathroom is a drying rail, heated by the same system as the water and linen cupboard.

This is invaluable to the housewife with children should she have no separate nursery accommodation.

Good Type of Wash-Basin

There should also be a wash-basin with hot and cold taps of the press-down variety, so that all danger of overflow may be avoided, and also to prevent the frequent habit of “washing under the tap”, which causes splashes on the walls and basin—all making extra work for the housemaid. Although, generally speaking, “boxed in” sanitary arrangements are not to be recommended, there is no doubt that a small cupboard under the wash-basin is a great convenience, in which to keep disinfectant and cleaning materials.

The most useful floor-covering for a small bathroom is generally cork carpet, unless the floor is tiled.

Closets and Sinks

From motives of economy, bathrooms and water-closets should be arranged vertically above one another, on each floor above the kitchen in a small house, and presumably on the north or north-east side of it, as these are usually the least desirable aspects for bedrooms. All lavatory arrangements should certainly be in a separate compartment, and *not* built into the bathroom. As regards the servants' offices, a lean-to shed should be the invariable annex to a kitchen where no scullery is provided, and access to it should be given without the necessity of going out of doors.

Suitable Sinks

Turning now to the sinks installed in the kitchen or scullery, teak will be found to be immensely superior to porcelain if the avoidance of breakages is to be studied. If the initial outlay can be managed, the ultimate

saving in repairs and renewal of china will more than justify it. If, however, porcelain is installed, a removable teak tray should at least be provided for the washing of china. When choosing the sink care should be taken to ensure that the waste does not allow of the passage of any debris of considerable size, so as to avoid stoppage in the pipes.

Should the sink be in the kitchen, see that it is placed close to the range, so as to avoid much carrying of heavy kettles, and be careful that the sink is placed in a good light; nor should it be fixed too low, as nothing is so tiring as having to stoop for the washing up of dishes. Should plans allow of a scullery, see that it adjoins the kitchen, and is not at the other end of a passage, so that every pot or saucepan has to be fetched from a distance. Draining boards are convenient on either side of the sink, slightly slanting, and it is best to have these made of teak as they do not rot or hold grease.

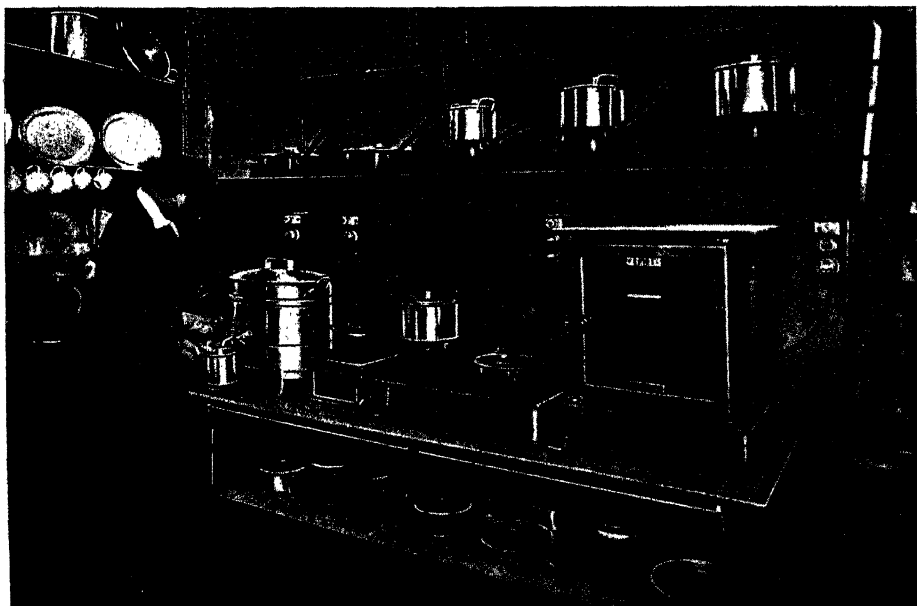


Fig. 16.—An "electric" Kitchen, showing oven, double boiling-plate, grill, and boiler

HEATING AND LIGHTING

Heating Systems

Heating in most small homes is something of a luxury—and a luxury well worth while. In hot-water heating by radiators, which is the only method we shall discuss here, the flow and return positive circulation system is much to be preferred to the one-pipe plan, though the latter is better than none in a small house. Part of the effectiveness of the system will depend upon the type and position of the radiators, which should invariably in a small house be of the dwarf pattern, placed, where possible, under windows and concealed by a grating. It is inadvisable to box in the piping where it runs through rooms or corridors where the heat is required, but in other places the heat may be conserved by asbestos covering, which is a non-conductor.

The radiators should be painted either with a patent preparation especially manufactured for that purpose or water paint; never with an oil paint, which will smell, blister, and chip. The secret of a comfortable house, as regards temperature, is a comfortable warmth in the corridors; so that it is even more important to warm these than the rooms which open off them. In the case of the flow-and-return system it will generally be possible to heat both corridors and rooms.

Hot-Water System

With regard to the hot-water system, the old-fashioned method of arranging the boiler behind the kitchen range is only advisable in the case of a very small house or where the cooking is effected by coal fuel on a range. It is better to have an independent boiler for the hot-water supply (fig. 17), and this may be the cast-iron "Glow-worm", the "Ideal", or other suitable and up-to-date type which can be fed with any kind of refuse that will burn. If the water is hard, a wrought-iron boiler with a bolted top for easy cleaning of scale is preferable,

as scale causes rapid corrosion with consequent burning out. The advantage of having a separate boiler for the hot water is that it will be possible to obtain a constant supply even when the kitchen range is not required, using a gas stove for cooking purposes (see Vol. II, p. 13).

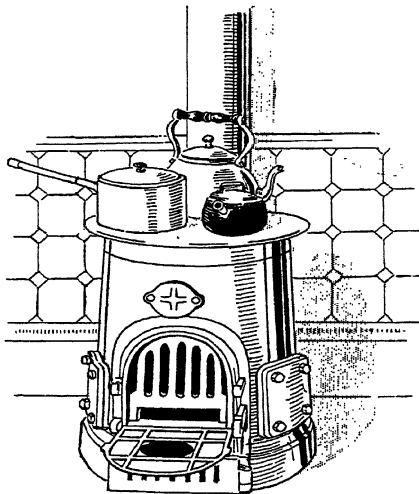


Fig. 17.—"Glow-worm" Boiler for Hot-water Supply

The hot plate can be used for frying, boiling, or steaming

In houses where it is undesirable to install a separate boiler, hot water for the bathroom can be produced by means of a geyser heated by gas. The best types of geysers on the market are produced by Ewatts and by Edgars, both of which ensure a good supply of hot water whenever required. Smaller geysers, or spiral attachments, can be fitted to the kitchen or scullery sink for washing-up purposes (fig. 18), to produce hot water as soon as they are turned on. Also a convertible kitchen range (see Vol. II) or even a sitting-room grate can be installed with hot-water boilers.

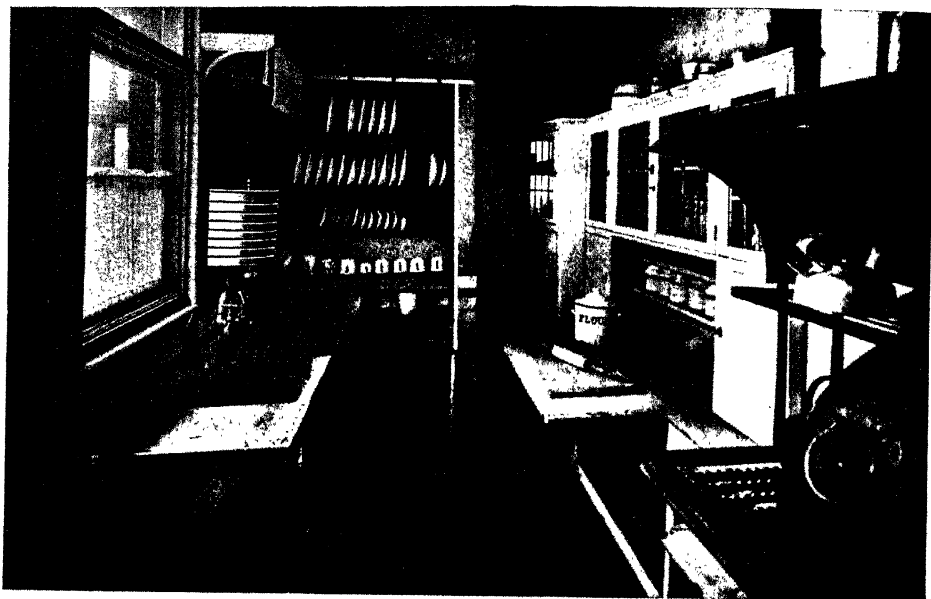


Fig. 18.—Kitchen-scullery with "Lynn" Gas-heated Boiler fitted over Sink
Richmond Gas Stove and Meter Co.

Gas Heating

If gas is laid on, the provision of gas fires in all the rooms above the ground floor saves an immense amount of labour, but, if this is done, the householder will save more by learning the rudiments of gas heating and regulating than by trusting to a maintenance contract. There are several varieties of gas-stoves from which the choice must be left to the individual, but a little portable radiator is very economical and especially useful in bedrooms, as the consumption of gas is small and a kettle can be boiled without increase of pressure.

Gas fires are also an economy in a dining-room, since it is not in use at all hours of the day. But many people make the mistake of only lighting the stove when the meal is actually beginning, and are surprised that the room is not cosily warm instantly—forgetting that even a coal fire takes a considerable time to make the temperature of a room comfortable.

Fuel Stoves

An anthracite stove keeps a living-room warm and at an even temperature. It needs stoking only twice a day, and burns continually day and night. As regards other fuel, probably mixed coal and coke is the most economical. Coal should be purchased for its calorific value rather than its cost. Avoid the use of too soft or brittle a coal on the one hand, or too dull a coal that has no gas in it on the other.

Should the householder prefer the ordinary coal fires in his living-room and bedrooms, a fire-place formed entirely of small hard-faced rough bricks, with hearth of similar material, is more satisfying in an æsthetic sense, and also labour saving. The ordinary bar-grate for sitting-rooms is becoming a thing of the past, and barless grates (fig. 19) are both more attractive and economical. A copper or brass hood is to be avoided, and the same remark applies to steel, as both involve the employment of unnecessary labour.

Electrical Heating

Electrical heating is comparatively inexpensive and very cleanly. Many of the excellent electrical radiators on the market can either be used in the fire-place or placed

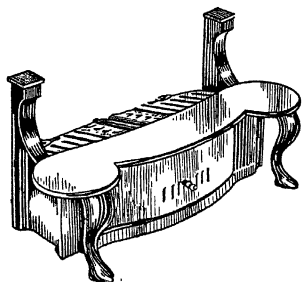


Fig. 19.—Barless Grate (Bewty)

in the middle of a room. They give out much heat in a very small time. Electricity for power and heating is not expensive. The house should be specially wired for this purpose, and the electricity used will pass through a separate meter at a very much reduced rate per unit than that which is charged for lighting.

Heat for Cooking

The proposed mode of cooking is a matter of considerable importance, as if gas, electricity, petroleum, or fireless cookery is to be the medium the provision of a coal range is unnecessary, though the flue should be built and a recess made. (See *Kitchen Stoves*, Vol. II, p. 10.)

How to Light the House

We turn now to artificial lighting, for which purpose electricity from a company or corporation supply offers many advantages. If electric light is not available, petroleum lamps are preferable to any other form of lighting for small houses, although gas is undoubtedly more commonly used. Petrol-air gas and acetylene are hardly worth discussing, as the cost of the installations would presumably be prohibitive for most householders.

Electric Lighting

The form of lighting to be adopted must be the subject of early consideration and decision, and the number and position of the points and switches may profitably be marked on the plan. There are three main forms of wiring, and each must be shortly referred to. First there is the cable, in iron tubes which should have rounded angles and tee-pieces so as to ensure that the insulation may not be frayed or the wiring cut. Iron tubing is, as a rule, unsuitable at or near the seaside, as it rusts more readily there, and the best type is very expensive. The second method is to enclose the wiring in wood casing, but this is somewhat obtrusive when it comes to the surface of the wall. The third method is the Henley system of lead casing, and its advantages are now generally recognized.

Although it requires skilful workmanship by specialists in this kind of work it is very quickly installed, and is economical as it is all surface work, and requires no "chasing" of the walls or partitions. If the work is done before the papering or distemping the bulge is so diminutive that it is almost unnoticeable, and if anything should go wrong it is most easily repaired. Whichever form of wiring is adopted the best switches should be used.

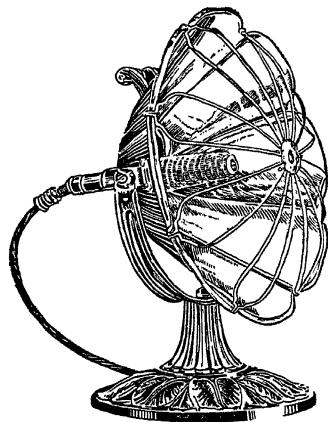


Fig. 20.—Electric Radiator, bowl type

Effective Lighting

In deciding upon the lighting of a room, one must treat the matter somewhat after the fashion in which an artist composes his picture. In a dining-room the cosiest effect is to be gained when the light is concentrated over the table, the outer portions of the room being left comparatively dark. But in a drawing-room that is to be used for receiving and entertaining, the light should be general, soft and diffused, so that all portions are equally illuminated. The light that is thrown up on to the ceiling and thence reflected downwards is good; this is to be obtained by any of the bowl fittings of alabaster or crystal. Concealed lighting, hidden within the cornice, is perhaps the softest and most becoming of all, but this involves greater expense than the bowl suspended by chains from the ceiling. Bracket lights are useful in supplementing the central globe, and lend themselves to pretty effects in respect of shades of painted silk and parchment.

Special Points

The idea of a "compositional" lighting may be carried out in connection with the portion of the room devoted to the piano or piano-player, an alternative switch being provided so that all lights may be turned off save those that are placed above and at the side of the performer. There is no pleasanter way of listening to music than when the player is seen in light while the audience is in semi-darkness.

Similarly a beautiful effect is to be gained when the figures of individuals sewing or working are illuminated while the surrounding area is comparatively obscure. To obtain these effects of Rembrandtesque light and shade is merely a matter of arranging the switches and sockets so that the light can be concentrated at will on certain points. Attention to details of this sort is responsible for the superior lighting effects gained in some rooms, over others in which the idea of "composition" has not been considered.



Fig. 21.—Dining-Room with circular pendant above table

Electric Fittings

Considerable economies can be effected by the intelligent use of lamps of appropriate candle-power in the different parts of the house. For sitting-rooms other than the dining-room the pleasantest lighting effects—short of concealed lighting, which is too expensive to contemplate in a small house—can be obtained from table-lamps from plugs in the walls. For the dining-room a central light is preferred; and for important corridors and front hall, pendants with half-watt lamps of 50, 100, or 200 c.p. may be necessary. In the secondary corridors 20-watt lamps will usually be sufficient, 20- to 40-watt for the bedrooms according to size, and perhaps 10- or 20-watt lamps for the water-closet, bathroom, and cupboards.

Probably the most scientific and effective form of diffused lighting is obtained by the use of the holophane globes. For indirect lighting the alabaster bowl looks well, but brass chains should be avoided as they tarnish sooner or later.

For the kitchen it is advisable to arrange for a movable partly-shaded bulb on a long cord for use near the cooking stove. This bulb can be hung on a hook close to the range, in addition to a strong centre light. A double holder should be fitted so that an electric iron can be used at the same time as the light.

Bedroom Lights

Wherever the dressing-table is placed a light should be suspended about 12 in. in front of it on a pulley. This means that the position of the furniture should, to some extent, be thought out when the house is planned.

A light with a double switch should be provided—one switch near the door, another close to the bed-head, and one bracket may be placed behind the bed to admit of a good light when reading in bed.

Plain pendants, on pulleys, are the most useful kind of fitting to purchase for bedrooms. They can be fitted with all kinds of pretty lamp-shades to harmonize with the colouring and general scheme of decoration chosen for the room.

Petroleum Lamps

If petroleum lamps are chosen as the medium of lighting it will be hard to beat the Aladdin (fig. 22), which is the brightest for paraffin. It is safe and cannot explode, and it will probably be found that though it gives a 60-c.p. light it will burn for 8½ hr. on a pint of oil. The brilliance of the light is produced by the application of the incandescent principle to paraffin.

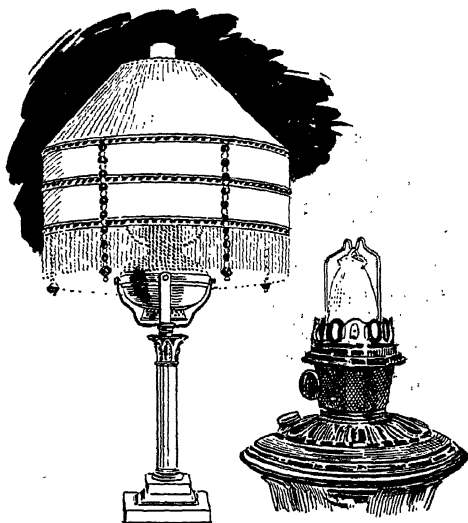


Fig. 22.—Aladdin Petroleum Lamp, with Mantle

Gas Lighting

If gas lighting is chosen it is important to see that the burners do not become clogged, and this remark applies equally to gas-cooker burners. One of the troubles of gas lighting is the bursting of globes. This trouble can now be obviated by the use of fire-resisting gas globes. These globes have a rough opaque appearance in daylight, but when lighted the opaque appearance disappears, and the effect is to soften the light. With the gas globe there is a mantle protector, and both are fireproof. The use of these appliances should, therefore, effect considerable savings.

MODERNIZING A BASEMENT HOUSE

Old-Fashioned Houses

The typical basement house, of which there are so many in all our towns, requires alteration before it can be said in any way to suit modern requirements. In their present form many basements are not fit for habitation. They obtain insufficient light and air, and, moreover, they entail a great deal of work on account of the distance of the kitchen from the dining-room, and the continual use of the stairs. The alterations are therefore of two kinds; either the basement must be abandoned, or else it must be so improved as to enable it to obtain adequate light and air, and the rooms so redispensed as to effect considerable economies in labour. Which of these courses it is advisable to pursue will depend upon the circumstances governing each case.

Modern Heating Arrangements

When the basement rooms are low, and where they are altogether below the ground, that is to say, where the ground floor is not raised above the ground level to any extent, it will probably be best to abandon the basement for living purposes. The rooms can then usefully be employed as store-room, box-rooms, and one might be fitted up as a workshop. The tendency to-day is to separate the cooking from the hot-water service and obtain the latter from a special coke-fired boiler. This could be installed in one of the smaller basement rooms which has a flue, and such a boiler might also usefully be made to heat one or more radiators, or it could be made the source of a complete central heating service.

In houses of this description the kitchen and scullery premises are generally far larger than is now considered desirable, and it will nearly always be found possible to fit up a moderate sized combined kitchen-scullery on the ground floor near to the dining-room. Such a room should be fitted with a small self-setting range, a gas- or an oil-cooker—but not an old-fashioned

kitchener—a sink and draining board with a plate rack over, and a cabinet dresser.

Labour-Saving Considerations

In order to economize labour, each floor should be made as self supporting as possible. This can be effected by installing a wash-basin in all the principal bedrooms and in the night nursery. If the capital outlay for this is too great, a housemaid's closet, with a sink and hot and cold water, should be fitted on the main bedroom floor. The use of coal should be abandoned altogether, or at least be restricted to the chief sitting-room. Where intermittent heat only is wanted, as in bedrooms and dining-room, gas should be installed, and in the nursery a hot-water radiator heated off the coke boiler will be found best.

This will maintain the room at an equable temperature, ensure cleanliness, safety, and obviate coal-carrying to an upper floor. Where electric current for power purposes is to be had at a moderately cheap rate, electric radiators might be used instead of gas. An advantage is that if all the rooms are plugged, a radiator can be taken from room to room and attached when required. Moreover, these electric plugs are immensely useful for an electric vacuum cleaner.

Semi-Basement Houses

In a house where the ground floor is reached by a flight of outside steps, so that the basement is only partially below ground, and where the rooms are of a reasonable height, the basement can be converted to better uses. In a narrow single-fronted type of house, where there is a small forecourt or garden, the area should be broadened so that it slopes gradually to the basement, thus at once admitting more light and air. The steps up to the front door can then be completely demolished, and the narrow piece of hall into which they lead can be thrown into the front sitting-room. This at once secures one big sitting-room. The main

entrance will be at basement level, reached by a downward slope instead of by steps.

The front or back basement room, whichever is the lighter and pleasanter, can now be converted into a dining-room, and the erstwhile scullery will be made into a kitchen-scullery containing gas cooker, sink and drain board. A little entrance hall will be formed, by the new door which may serve both as front and back door, and this hall will lead to the stairs and ground floor. On the basement floor will also be found space for a small larder, and possibly there may be a small room in which a coke boiler could be placed.

Hot-Water Supply

There are various alternatives. The hot-water service may be by means of gas or a small stove may be placed in the dining-room which will not only heat the room but supply the hot water for the house. The disadvantage of this plan occurs in the summer. Another arrangement is to put a combination anthracite stove in the kitchen-scullery for the cooking and hot water.

In a house so converted, the advantages are very great. The basement, although retaining its old position, becomes an asset instead of a trouble. The service in the house is enormously eased. Kitchen and dining-room are side by side, there is only one entrance door to attend to, and the ground floor has a large sitting-room extending the full width of the house.

Double-Fronted Basement

In a double-fronted house there is naturally more scope. In many houses of this type there is a projecting porch. With the alteration of the position of the front door this porch will now form a bay window or balcony for the main sitting-room, and the front door will be formed below the porch—the whole being combined into a central architectural feature. In a house of this size a separate entrance for tradesmen can be formed at the side. The basement can now be made to contain porch, entrance hall with cloak-room and lavatory, dining-room,

pantry, kitchen-scullery, servant's sitting-room, fuel store, boiler-room, and servant's lavatory. Often the back of the house is on a level with the garden, the front only being below ground. In such houses the dining-room should be at the back with a pair of French windows opening on to a flagged terrace.

Convenient Maisonettes

Another method of dealing with the basement house is to divide it into two or more maisonettes. The basement floor would be treated as already described. The ground floor would contain a bathroom and bedrooms. The first and second floors would then form another dwelling. Care is needed in planning the entrance to the upper maisonette so that it may not interfere with the lower one. In a detached or semi-detached house, if there be room at the side, the best arrangement is to erect a separate outside staircase to the first floor. The staircase inside the house between the ground and first floors can then be removed, giving additional space. If there is no room for this arrangement, then the old front door must remain as the entrance to the upper flat, and an enclosed passage must lead from the door to the staircase. Communication between the two sides of the ground floor, belonging to the lower maisonette and entered from the basement, may be made at the back of the stairs under the half-landing.

Damp Basements

Basements, especially in old houses which are often devoid of a damp-proof course, are sometimes damp. Steps must be taken to remedy this. In the first place stone floors should be replaced by wood in all living-rooms, and by tile, or concrete floated to a smooth surface, in kitchen, scullery, and other apartments. All floors should be laid on a solid bed of concrete. Where wood is laid on concrete, the under side must be covered with pitch. The outside of the walls should be faced with Portland cement, with which is incorporated one of the reliable waterproofing cements. The surface of the

area should be laid with a fall away from the house and should be properly drained.

It is generally inadvisable to apply an impervious face to the inside of the walls, as this tends to lead to the condensation of moisture in the air of the rooms upon the surface of the walls. Care must be given to the matter of plumbing. Pipes must not be laid where they are likely to be

exposed to the cold, and in the case of maisonnettes, arrangements for each dwelling should be kept separate so that in the event of a burst pipe or other repair becoming necessary there will be no mutual interference. Before any alterations are put in hand the plans must have the approval, in London, of the District Surveyor, and in other towns of the local authority concerned.

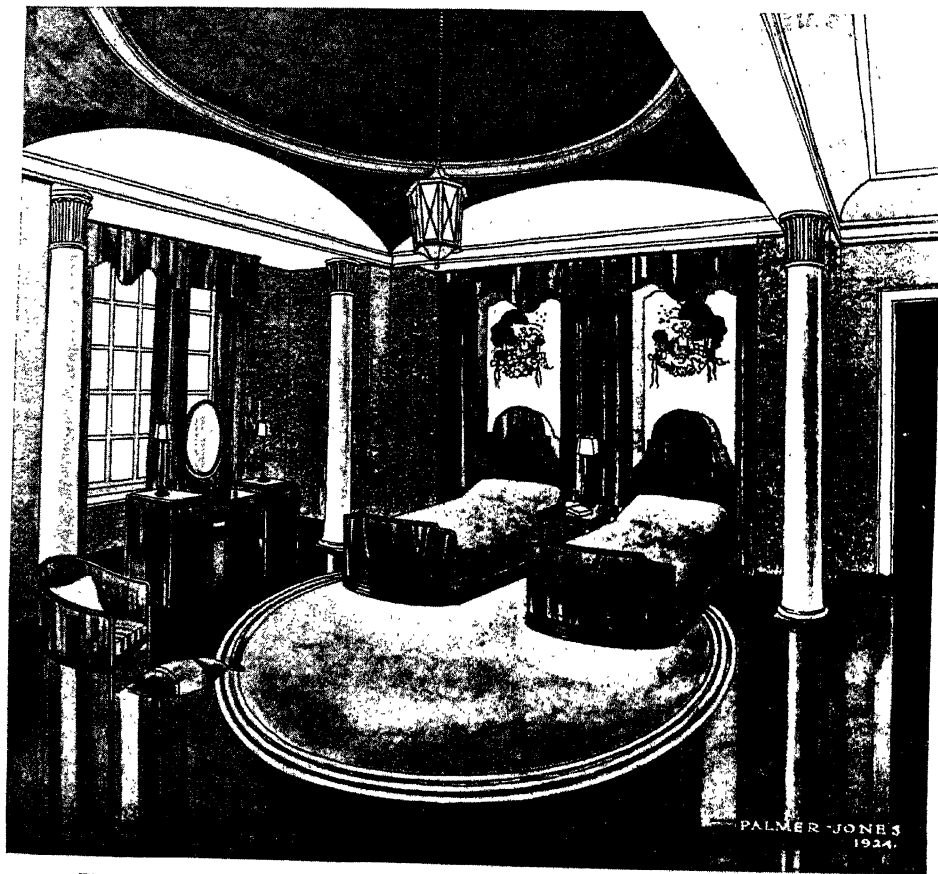
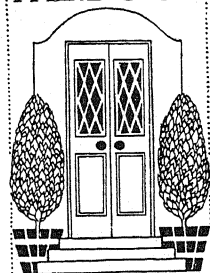


Fig. 24.—Bedroom exhibited at The British Empire Exhibition, 1924, by Messrs. Heal & Son, Ltd.

The walls of the room are treated with gold leaf and the ceiling in Madonna blue, the furniture is of English walnut with the mouldings picked out in black. The carpet is mole colour bordered in blue and green to match the curtains. At the back of the bed are hand-painted panels on silk.

THE BOOK



OF THE
HOME

Decorating and Furnishing

THE HOUSE FROM OUTSIDE

WHILE womankind tends to over-much courage in regard to her interior furnishings, she still inclines to diffidence in the devising of a colourful exterior to her dwelling. An improved sense of colour is, however, making itself manifest in this connection; and acceptable schemes, into which a primrose or soft pink colour-wash has entered, have made their appearance in the towns as well as in the countryside. In this country it is the less obtrusive colour scheme which is likely to meet with the greatest success, for our air is not on the whole sufficiently clear nor our skies sufficiently brilliant to countenance vivid effects. But every householder who makes an effort to get away from the drab stucco fetish and its stranglehold deserves encouragement.

Paint-Work Suggestions

A soft grey wash, like a warm coffee tint, lends itself to the introduction of good colour in front-door and area railings. A scheme, which is admirable at all seasons of the year (for, while suggesting coolness in summer-time, it is yet quite devoid of chilliness under a wintry sky), is that in which a full grey colour-wash is allied to paintwork of emerald green, a note of black being introduced in the door-knocker, letter-box, and bell push of wrought iron. With the coffee-tinted wash, paintwork of wine-purple would go well—and here door furniture of oxidized copper would show up admirably. The front door painted in good, deep tone, gives to its house a welcoming effect which the grained door of the past woefully lacked. A door of

lacquer red contrasted with a house-facade of white or cream lifts even the suburban villa out of the realm of the commonplace; while anyone who doubts the charm of a door and ironwork of royal blue has but to take a walk in studioland to return home convinced of their simple effectiveness.

Door Furnishings

The modern designer is turning out some excellent work in connection with door furniture, bringing real imagination to bear on the fantastic forms conferred upon bell-pulls, knockers, key-plates, and knobs, and exploiting bronze, iron, silver plate, gun-metal, brass, and pewter equally for his purpose. Naturally, to the practical woman, those media which call for no daily polishing, other than a rub with a duster, will present the greatest attraction. While touching on the question of labour connected with the upkeep of the housefront, it may be remarked that very gradually the hearthstoned doorstep is losing its hold in the esteem of the houseproud, who are becoming more and more reconciled to the appearance of a stone step that is merely cleansed daily by means of a long-handled mop wrung out in warm, soapy water. The effect of a whitened step may be obtained, without its accompanying absorption of energy, by means of an occasional application of a suitable white distemper.

On the other hand one may affect the Continental fashion of the red-ochred step, the colour being applied by means of a brush dipped into a solution of ochre-powder and water. Though the reddened flight of steps

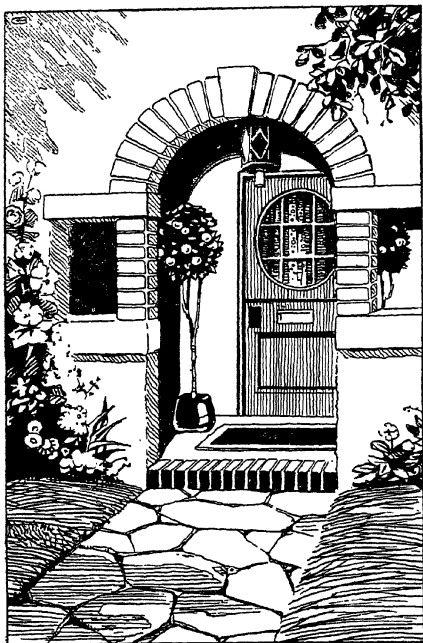


Fig. 25.—Doorway with Trees in Tubs and "Crazy Stone-paving" Approach

provides a pleasant touch of colour, it must be borne in mind that in wet weather damp boots will be likely to introduce a tinge of that colour on to the linoleum and carpets indoors.

Much may be done to mitigate the discouraging mien of the portico, or of an ill-proportioned flight of front steps, by the expedient of placing, either at the sides of the door or at the foot of the steps, a pair of wooden tubs holding either bay trees or clipped box. In buying the plants, it is advisable first to ascertain that the specimens have been grown in this country and not merely imported recently from a warmer clime. In the latter case they will not be likely to weather a season of our climate, and, as their initial cost is not small, their loss will probably prove discouraging of further enterprise in this direction. The tubs, if painted to correspond with the

exterior colour scheme, will prove a valuable factor in the beautification of the exterior, for they have the effect of punctuating an ugly space in such a way that the eye is focused by the trees instead of by the ill-proportioned entrance.

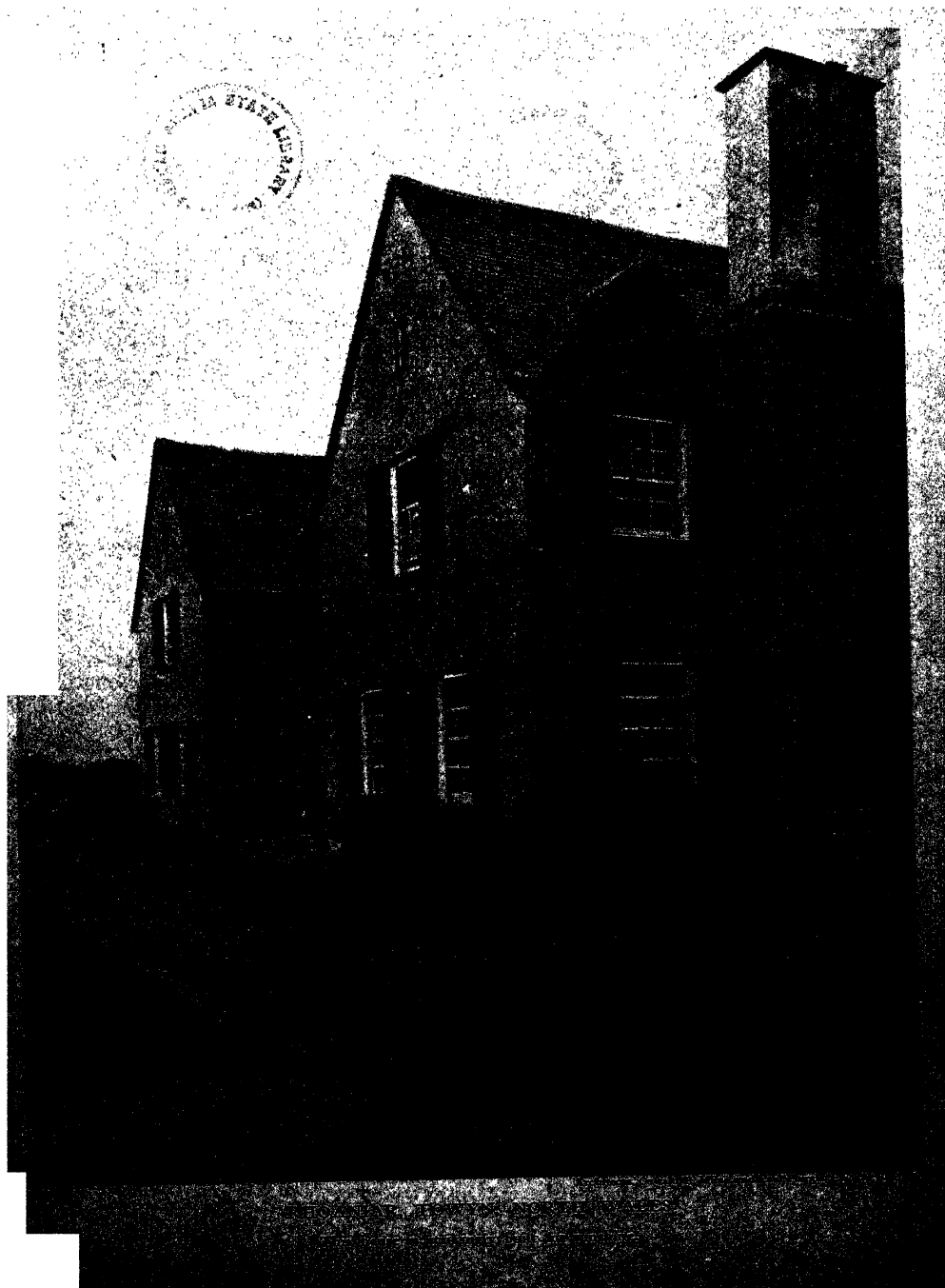
Window-Boxes

Window-boxes add very materially to the cheerful aspect of the house, but it is a mistake to select a box in coloured tiles unless one can afford to alter these in the event of deciding on a new scheme of exterior decoration. Excellent window-boxes of fired and glazed pottery, adorned with a simple patterning, can be made to measurement by firms which specialize in garden ornaments. These window-boxes permit of a frequent change of flowers, as their non-committal tint clashes with none. Roughly speaking, the colour arrangement of the flower-box should develop that of the house itself.

By substituting a path of "crazy stone-paving" for one of gravel, the strip that leads from the street gate to the house door may be given a great additional interest. Ugly areas that display nothing but soot-laden laurels and futile little front gardens, whose sour soil is not worth the labour expended on it, may become features of real charm, if planned on the "Dutch Garden" plan, the grass being dug up in favour of irregular, broken paving, between whose interstices weeds will soon make their decorative, green presence felt. Though this arrangement may mean an initial expense, it will rule out those subsequent and ever-recurring charges otherwise associated with the upkeep of a garden.

The Name-Plate

It matters much to the general exterior character of the house that its name and number should be displayed in good lettering, carried out by an artist rather than by an artisan. Name- and number-plates of painted or carved wood, and of enamelled bronze, are produced by guilds of art-workers, as well as by independent designers, clear bold lettering in Roman script taking the place



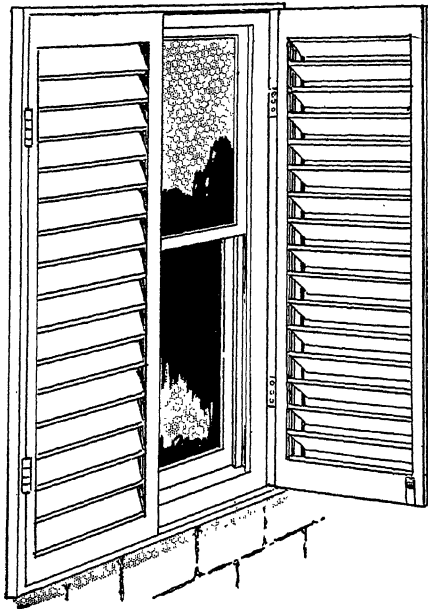


Fig. 28.—Shutter Blinds, or Jalousies

tropical sun-blinds of the type that reef or roll up can be erected or removed by the amateur. An attempt has been made of late to revive the jalousies or shutter-blinds, so largely used on the Continent. Painted a cool green they add considerably to the fresh appearance of a house in summer. But the amount of sun usually enjoyed in these islands in the course of a year barely justifies their expense.

The Exterior Aspect

There is a certain ostrich-like attitude common to the British housewife in regard to the exterior aspect of her home. Concentrating her interest on the improvement of its interior, she permits herself to neglect its effect from outside, with the result that

it often wears, for the passer-by, a most forbidding aspect.

Unity of effect is perhaps the most important factor in the achievement of a pleasing exterior aspect in a house. Yet it is a usual occurrence to note, for instance, Nottingham lace curtains on the ground floor, muslin brise-bises on the next, and casement curtains of some deep hue on the top floor, while hangings, lined in a variety of tints, are glimpsed at the different windows—in short, none of the stories betrays any decorative affinity with the others.

Appearance of Curtains

To gain an effect of homogeneity, a plan of curtaining must be drafted out in the first instance, and logically developed throughout. The character of the materials may vary, according to the rooms in which they are employed, but design and colour will remain the same. Thus, casement curtains of deep creamy tone, having, for instance, been decided upon, these may, on the dining-room floor, be expressed in Canton cloth, on the drawing-room floor in tussore silk, on the bedroom floor in linen or aeroplane fabric, and on the nursery story in a coarse holland or crash. As for the long curtains, these too may affect a similarity of outlook, without in the least being monotonous from the interior point of view. It is their linings which will give the touch of colour that will work the whole into a pleasing ensemble from outside.

With a scheme based on casement draperies of cream, curtain linings of deep sapphire blue would make an excellent combination, using fabric of the same tint in the rooms in which thick, unlined curtains are utilized. Every woman must, however, select her own colour scheme, which is carried out at all the windows.

INTERIOR DECORATIONS

Best Rooms for Daily Use

The twentieth century has witnessed a notable change in the manner in which the interior of the average middle-class home is planned, and its rooms apportioned to their various purposes. The conventional drawing-room, deliberately designed for use on rare and ceremonial occasions, has given place to the sitting-room of cheerful, comfortable furnishing, which is enjoyed by the family for daily use; the dining-room, which, during the era of the drawing-room's grandeur, was frequently used as the sitting-room, is now located for the most part in the apartment of least ambitious dimensions, and used only at meal-times. This arrangement is marked by greater common sense than that which voluntarily dedicated the best room in the house to mere ostentation, and enables the householder to derive from his dwelling a far greater measure of personal comfort.

Large Lounge-Room

The feeling, too, that a few good-sized rooms are greatly to be preferred to a larger number of small ones, is steadily gaining ground, and in those houses where two small rooms are divided by doors, or where the architecture permits of a partition-wall being safely cut away, the majority of tenants prefer to throw the adjoining rooms into one. In the case of newly erected houses, there is a tendency to substitute one large lounge-room for the dining-room, drawing-room, and smoking-room of former days, devoting practically the whole of the ground-floor to these rooms and the kitchen, while the upper stories are given over to the bedrooms alone. This method of planning the interior of a home gives to the house of comparatively modest dimensions an effect of spaciousness in which it would otherwise be lacking.

But, at the same time, it must be remembered that the method, in spite of its practical

and æsthetic advantages, is not one that lends itself to privacy, and that in consequence it must be considered strictly in relation to the psychology of the members of the family by whom the house is to be inhabited. Excellent architectural effects are to be gained by its means, but these will avail little, should the household for whom they are planned object to spending the bulk of their time in the company of one another!

Brightest Room for Nursery

When the family includes children, the question of the rooms to be apportioned to the nurseries deserves to receive very careful attention. The matter of lightness and brightness is even more essential in this connection than that of size, for no child can grow up healthy in mind and body unless it lives in an atmosphere of sun and fresh air. Therefore in many a well-conducted *ménage* of to-day one finds that what may be regarded as the "best" room is given over to the purposes of a nursery, while the living-rooms proper come in for a secondary share of attention. The old-fashioned idea that a nursery must be situated on the top-floor of a house has of late undergone revision. In many houses, especially in those boasting a garden, it is found far more convenient to locate the nursery on the ground floor, where the children may have easy access to the grounds, and be spared the perilous business of mounting and descending the stairs for walks and meals.

A Workroom

When space permits, the setting aside of some small room as a workroom finds much approval in families where some members find an outlet for their energies in dress-making, others in carpentry, and so forth. Such a room, furnished with a strict eye to utility, rules out the annoyance of the workers having continually to "clear away" and to "tidy up", it being understood that here work and its concomitants may be left

in situ from one day to another undisturbed.

A generous equipment of shelves, cupboards, chests, a gas-ring, an electric iron, a carpenter's bench, a full-length mirror, a copious waste-paper basket, a floor-covering of a type that is easily swept clear of bits and pieces, are essentials in a room of this type.

Wall Decoration

The question of wall decoration should be considered in strict relation to that which by way of ornament is to be eventually superimposed upon it, if the effect is to be pleasing. A wall which is to form the background for pictures, for instance, will call for quite a different method of treatment from that which must stand upon its own merits, while a wall which is to display water-colours will again need a different mode of decoration from that which is to provide hanging space for etchings or photo-gravures.

The wall destined to exist on its own decorative values provides the greatest scope for choice of papers and colour schemes. With the growing distaste for inferior works of art and an indiscriminate display of plates and plaques, brackets and bookshelves such as formerly covered the wall spaces, considerable impetus has been given of late to the production of papers of great intrinsic merit, both as regards colour and design. In the room which is not specially designed for the display of pictures, the picture-panel (see Plate) is most decorative. It is a complete composition in itself, and intended to be combined with adjacent panels of self-coloured paper to tone. These picture-panels are, for the most part, reproduced from old Oriental grass-paper designs, and depict birds and flowers of an exotic type. In a room of average size, each wall would display a single panel only.

Plain and Patterned

Another type of attractive wall-treatment is that technically known among wall-paper firms as the "one-third and two-thirds" style of paperhanging. This involves the use of two papers one of a patterned character,

the other, self-coloured, matching the ground of the former. These papers are used in a variety of ways, sometimes a deep frieze of the one surmounting twice its own depth of the other; sometimes with a shallow dado posed beneath twice its own height expressed in the companion paper. There is no hard-and-fast rule as to which of the two portions shall be carried out in the patterned paper and which in the plain colour; consequently, a number of different effects can be obtained by different combinations. Appropriate borderings of paper, some floral, some geometrical, some conventionalized, some naturalistic, are sold for defining the junction of the papers.

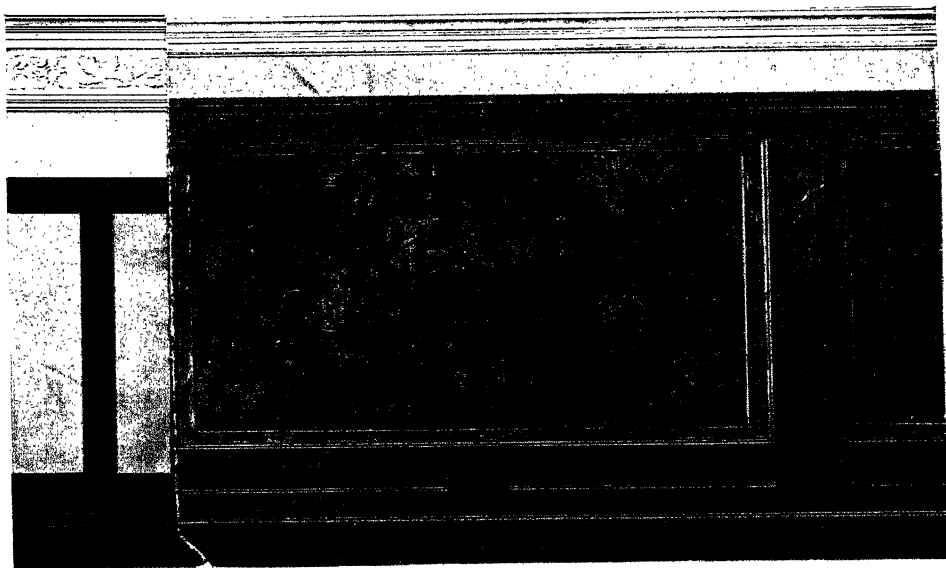
Extremely effective use of these paper borders (they are produced in several widths) may be made in conjunction with self-toned walls. A narrow border introduced beneath the ceiling cornice breaks the height of the wall when the room is unusually lofty, and its proportions call for a certain modification. It is similarly useful in accentuating the line of the picture-rail, and may be posed either above or below it, according to the height at which this is placed. Introduced just over the skirting-board, a paper bordering similarly produces an effect of finish and neatness. And, of course, the paper bordering is invaluable as a means to securing a panelled effect at a low cost. Special panel borderings are sold by a number of firms with a view to reducing the difficulty of securing good effects at the corners. Special corner designs may be obtained in these edgings.

Panelled Effects

Whether a house be situated in town or country, few methods of treating the walls of a lounge or sitting-room are more effective than that of combining a white or cream wash with dado or panels of wood, either real or simulated. Few of us are able to aspire to woodwork of the antique order, but at the present day there are several types of inexpensive wall-panelling, which can be obtained in accordance with special measurements and can even be fixed in position by the amateur. One may order a dado, an overmantel fitment, a tall or



3. Panelling effects by patterned borders on plain papers



4. Panelling effect 6. Tapestry Paper framed in real or imitation oak

1 and 6 by A. Sanderson & Sons

No. 2 by Shand Kydd

Others by John Line & Sons

shallow frieze, according to one's means and one's tastes.

But far more economical still are the wall-papers which simulate the grain of oak and elm so faithfully, that even the expert may be deceived by their appearance. These papers allow of treatment in a great number of ways. One may, for instance, cause them to be cut in a series of narrow strips and have these pasted to the walls at intervals from ceiling to floor, and even along the ceiling itself in the form of beams. Or one may have the paper applied in panel form, or as a dado, to a staircase, where the wall receives most wear. Where it is undesirable to panel a sitting-room entirely in this form, narrow strips may serve to simulate mouldings enclosing a plain distempered centre (see Colour Plate).

Plastered Effects

Another useful idea for developing a period effect is carried out for ceiling and frieze by means of paper enrichments, which simulate plasterwork with extraordinary fidelity. These are sold in separate motifs, and may be applied sparsely or in rich quantity, according to the type of decoration aimed at. They transform a bare and unlovely ceiling and cornice into something of real interest, since these raised paper ornaments are copied in most instances from old models and are excellent in design and workmanship.

A Suitable Background

The question of choice of colour combinations for dark and for bright rooms is considered under "Colour Combinations" (p. 42) to some considerable extent. But this still remains to be weighed in relation to the furniture and to the general effect desired. When the furniture happens to be of an extremely decorative character in itself, such as, for instance, in the case of an inlaid suite or one of black and gold lacquer, it is a wise plan to make the walls entirely subservient in order that there may be no clashing of decorative claims and no effect of over-richness. Simple furniture, unless of the rougher types which call for a back-

ground of the utmost simplicity, will allow due value to be given to a wall-paper of somewhat fanciful character, whereas the finest foil for that of more sophisticated style is one of great simplicity. Plain papers in good clear colours are a safe choice where any doubt exists—especially in small rooms that cannot afford to have their area diminished by insistent patterns.

For Eighteenth-Century Furniture

For rooms furnished in the style of the eighteenth century, a period when silk-covered walls were much in vogue, papers that simulate a *moiré* or brocade or satin stripe form a suitable background. These papers retain their silky sheen well. Excellent reproductions of old tapestries in wall-paper are made to accord with different epochs, needlework of the seventeenth and eighteenth centuries being also reproduced in this medium. These are most suitable for rooms not in continual use, such as dining-rooms and smoking-rooms, since their colouring is on the sombre side, and though creating a rich effect, tends to prove a little oppressive.

For Picture Background

For the room in which pictures are to form a feature of decoration, the plain background has no rival, whether it be expressed in paper, paint, linen, or gilt canvas. It is no doubt this feeling for simplicity of background which accounts for the latter day vogue for non-differentiation between wall and woodwork; and certainly—in spite of the apparent anomaly of treating wood and plaster on identical lines—there is no gainsaying the restfulness of effect which accompanies a room that is painted throughout in a single tone. According to the type of picture to be displayed, so must be one's choice of background, and in this connection the wall-treatments in the National and Tate Galleries give a useful lead to those seeking an appropriate type of decoration. Roughly speaking, in regard to oils, the safest plan is to endeavour as far as possible to reproduce the type of background visualized by the painters themselves. Thus,

those fortunate enough to possess either originals or copies of early Italian art, would do well to affect walls of white or soft cream, reminiscent of the monasteries which these works were originally intended for. In the National Gallery, this idea has been still further developed in the introduction of an intense blue in the frieze, suggestive of the tint that one finds liberally introduced in the cathedrals and churches of the South.

For Family Portraits

Those whose art treasures include family portraits will, of course, follow an entirely different plan and choose a background of warmer tone, such as will harmonize with the tones prevailing in the works. Here a broken, stippled surface will be found effective, and of this an excellent example is also to be found at the National Gallery in the room tinted a soft venetian red, lightly flecked with gold. At the Tate Gallery will be seen, too, how effective a background may be provided to oils by paper or canvas of dull gold laid over a ground that suggests red—a logical development, as it were, of the gold frame which is generally accepted as the proper surround to an oil-painting.

Water-colours call naturally for more delicate and subtle treatment, and for these, walls of soft grey, faint mauve, or sage-green are admirable, since they do not clash with the soft tints of the drawings nor prove chilly in contrast. With photos and photo-gravures, there is no background more harmonious than one of brown packing paper. This is obtainable in many tints, the lightest of which approaches a warm coffee tone. Etchings, by reason of their gradations of black and of their black frames (for there is no other type of framing that is so suitable from all points of view) are less arbitrary in their needs and give greater variety of choice in the matter of background. They look well on a wall of pale yellow, "Queen Anne" green, buff, or grey.

Colour Combinations

Much has been written in relation to colour, considered psychologically. Yet, however much one may theorize on colour's

influence on the mental outlook of those surrounded by it, the question of choice ultimately resolves itself into one depending on the aspect of the room. A room that faces north or east must be treated in point of tint more boldly than that which faces south or west, and though we may acknowledge the disturbing effect exercised by red, used in large quantities, we cannot afford to overlook its virtues when displayed in the room of ungenerous aspect, in tactful proportions and discreet tones. Red is an excellent and useful colour when kept in subordination, but a disturbing one when allowed to dominate. In the room of cold aspect, it performs a useful office, when utilized in the mouldings of doors and wainscotings in combination with a body colour of non-committal tint, such as beige or deep grey. In speaking of red, the clear lacquer tint should be visualized, not the depressing crimson beloved by the Victorians and wielding an oppressive effect on even the most cheerful. Similarly in blues, there are tones that seem to absorb the light and others that reflect it. In the room that receives little warmth, blues that approximate the "royal" in tint are excellent, while those of a pre-Raphaelitish density, even though beautiful in themselves, will but convey a sense of gloom and coldness. But blue, combined with lemon-yellow—provided one of the many delphinium tints be selected in the former—can be relied upon to counteract in goodly measure any cheerlessness of aspect.

Fadeless Colours

Formerly, in treating rooms of southerly or westerly aspect, one was obliged to consider the relative tendency of colours to fade, and to moderate one's plans accordingly. But to-day unfadable fabrics, papers, and paints, have changed all that to a very large extent, and that factor may safely be left out of calculations. The room that, by reason of its lighting, is inclined to be garish in summer-time, will respond readily to treatment in lily-leaf green and its deeper tones; cream-wash will always look cool, and grey, that most amiable of tints that

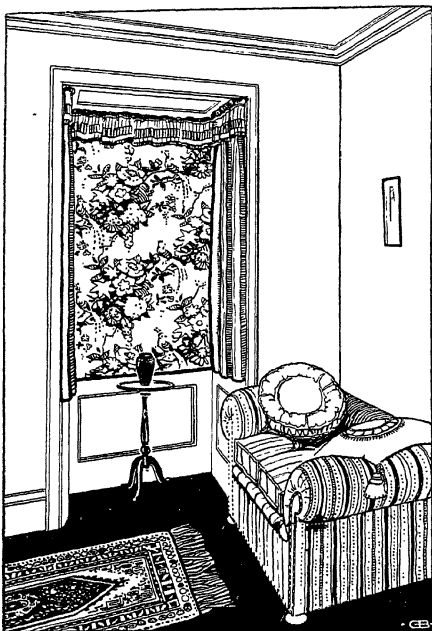


Fig. 29.—Blind of Patterned Chintz, used as a Contrast to Plain Walls

patterned mattings, which may be used as dadoes, affixed by means of matting tacks, and headed by a simple moulding of wood, by way of finish.

Papering the Staircase

Staircases, by reason of their lofty character, are often difficult spaces to paper effectively. The same methods as have been advised for rooms that are over-lofty, may well be exploited in this connection, the achievement of a frieze space being brought about by the addition of a picture-rail moulding. The intervening space between frieze and dado will look well if punctuated at regular intervals with a series of prints or etchings of the same size and framing and in the same style. Long kakemonos—the illustrated roll-pictures of Japan—are useful for adding interest to a rather ladder-like stair. Chinese matting,

used instead of paper for the dado and neatened at the top by a simple moulding of wood, is a useful means of diversifying a staircase decoration. If the blinds to the staircase be fashioned of a patterned chintz instead of plain blind-holland, these will relieve the stairs and landings of that bare appearance that they so often assume. A piece of furniture, such as a small chest or an antique chair, will give a dreary corridor a furnished look, very valuable to the general impression conveyed.

Bizarre Effects

Just as one learns with experience that bizarre effects in clothing are in the long run neither serviceable, becoming, nor truly tasteful, so with years of discretion, comes the realization that the bizarre in furnishing is generally to be avoided. The woman of wealth, who has the means to indulge her passing fancies and to scrap one scheme of furnishing for another as soon as she has tired of it, may derive no little entertainment from following a novel and eccentric "stunt". But to be compelled to live constantly among surroundings whose charms have passed with the fashion, or to be obliged to endure them when grown shabby and *passé*, may spell a superior type of nightmare.

To borrow another simile from the sartorial, a frock which may look splendidly effective on the stage may appear merely flamboyant when worn on a private individual. The same applies to a theatrical furnishing scheme or a restaurant colour combination—each admirable in its own environment, but most unsuitable in a suburban home. Black walls, silver ceilings, violent juxtaposition of purples and magentas, eccentric divans and weird lighting effects may be found remarkably intriguing by the visitor who spends but an hour or two in this environment, but they will become nauseating and tiresome if the bulk of one's leisure is to be spent in such surroundings.

Reposeful Decorations

A room, to be truly successful, must be a "liveable" room. It may possess individuality, but it must not force this in-

individuality unduly on other people. This does not by any means rule out gaiety or oldness in design and colour; on the contrary these factors are two which are calculated to maintain their hold on the affections with time. But it does mean that effects must be based on harmonies, not on discords, and that repose rather than stimulation must be the aim of the decorator. A number of original wall-papers and fabrics achieve successful results, when used with discretion and sparsity. Thus a striking paper designed after the manner of red acquer, or one bepatterned in oranges or adorned with birds of paradise, may be exceedingly pleasing, if used in panel form,

with intervening spaces of soft, neutral tint. Equally a rather florid cretonne may be beyond reproach, if utilized either as a border or a central panel on a self-toned linen. The uninitiated, attracted by the design, are apt to make over-liberal use of bold patterning, so that the eye misses the restfulness of plain and unadorned spaces.

A room, like a staircase, that is seldom used may indulge in out-of-the-common schemes of decoration and insistent colouring; but the more generally inhabited portions of the home should be reposefully decorated. A home must not be given the self-conscious air of a mannequin or of a West-end tearshop.



Fig. 30.—A Reposeful Treatment of Hall and Vestibule

PICTURE FRAMING AND HANGING

Picture Frames

Heavy frames and elaborate mouldings are no longer in favour. The frame is used to protect and to enhance the picture, but not to detract from it by focusing the eye upon itself. Oil paintings are generally framed in a dull gold and without a mount; they are very seldom glazed. While mounts are still used for water-colours and prints, they are not a necessary feature if the picture is to be hung upon a plain coloured wall, unadorned by a patterned paper.

Narrow gilt frames with gilt or white mounts are suitable for water-colours, but narrow polished frames in white, black, brown, or inlaid—whichever is best suited to the subject and to the furnishings of the room—are possibly more up-to-date than the gilt frame. For engravings and etchings, white mounts with narrow black frames generally set off the picture to the best advantage. Frames for engravings are usually made large enough to leave the whole of the margin visible. A narrow gilt beading is generally inserted between the frame and the picture when the frame is black or of some dark-stained wood, and no mount or surround is used. All pictures, except certain types of oil paintings, should be glazed, as this preserves them from dust and damp, besides enhancing their good points.

Passe-Partout Frames

This is a most excellent method for framing photographs, as well as small water-colour drawings, and coloured prints. No surround should be shown inside a passe-partout frame; the glass should cover the whole picture, allowing a quarter of an inch margin all round for the paper binding. The result is most effective, particularly if a number of photographs or pictures of various sizes are to be framed and grouped in an unconventional way upon the wall.

Passe-partout framing can easily be done at home. Pieces of clear glass should be obtained from a glazier, cut to the exact size,

and pieces of cardboard should be cut to exactly the same size. The picture is then laid between the glass and the cardboard—after the inside of the glass has been thoroughly polished. The passe-partout binding, which is obtainable at most stationers and picture dealers, in a variety of colours, is then pasted evenly and neatly round the edge, with one fold over the glass and the other fold covering the edge of the cardboard. Before pasting, it is best to fold the binding in half to ensure an even surround. The picture should be placed under a flat weight, such as a pile of heavy books, until the binding is dry; and small picture rings are attached to the cardboard by which to hang the picture.

Picture Hanging

From a decorative point of view the position of the picture is most important, bearing in mind its relation to the other pictures and furnishings of the room, and also the light in which it is placed. Oil paintings are not as a rule hung together with water-colours, as the oils are liable to look coarse and heavy in comparison with the delicate water-colours, which in their turn will appear pale and feeble by the side of the more solid oils. In the presence of any type of coloured picture, engravings and monochromes seem cold and ineffective on account of the absence of colour, and these are generally reserved for the library, study, or hall.

Since a painting never shows to better advantage than when hung alone in the centre of a panel, the panelled wall-treatment is very suitable for the owner of works of art. An excellent way of displaying a picture is above the mantelpiece, surrounded either by a moulding or by panelling, which gives it the appearance of being a part of the mantelpiece structure (fig. 5).

Disposition of Pictures

Separation is not always possible, but the most appropriate arrangement is for oil paintings to be placed in the hall and dining-

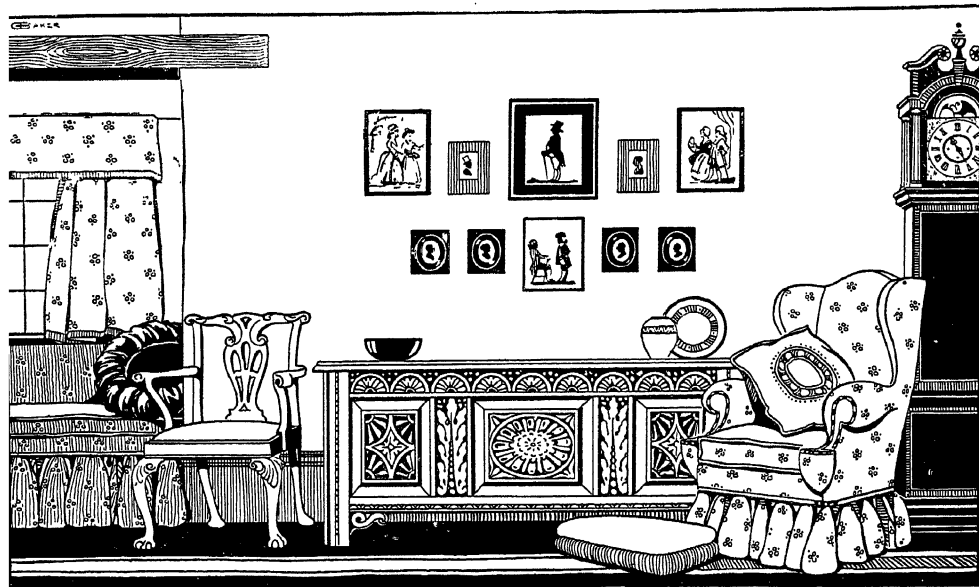


Fig. 31.—A Suggestion for grouping Small Subjects framed in Wood or Passe-partout

rooms, water-colours and coloured prints in the sitting- and drawing-rooms, engravings and etchings in the study. With the latter, photographs are not out of place. Bedroom pictures should be delicate in colouring and cheerful in subject; in far too many instances, pictures which are not worthy of finding a place in any of the sitting-rooms are relegated to the bedrooms with very unpleasing results.

Large pictures should, of course, be kept for large apartments. Dark subjects and large figures particularly have a tendency to lessen the size of the room in which they are hung, while open landscapes and perspective interiors have the opposite effect.

Position of Picture

The position of the picture is of supreme importance. Small pictures are generally hung on the eye level and grouped unconventionally, which allows of a number of pictures of different sizes being used to

decorate a wall most effectively (fig. 31). Pictures may be hung at various heights, so long as the arrangement is harmonious and artistic. Large pictures or a group of small ones are often employed over the mantelpiece in place of the old-fashioned overmantel. Glazed pictures hung directly opposite a window very often reflect the light to such an extent that the picture itself is not visible.

Large pictures are usually suspended from the picture rail by strong picture wire, or in the case of heavy gilt frames by gilt chains of the same tone, and for this method of hanging sliding picture hooks are most suitable, because they admit of easy and correct adjustment. Small pictures look best when hung invisibly, i.e. by short cords or wires over a brass-headed nail knocked into the wall obliquely; because a plain wall cut by numerous picture cords makes a very poor background for a group of small pictures.

WINDOW DRAPERIES

The tendency to simplify furnishing schemes, and the accompanying movement to eliminate smaller decorative objects, such as ornaments and other "occasional" furniture, has brought the window treatment into prominence as an integral part of the general plan.

Coloured Net

One of the most significant changes which has affected window treatment is to be found in the vogue for coloured file nets in place of the Nottingham lace—formerly so ubiquitous. These are of the greatest value in emphasizing a colour scheme, and rule out the cold and formal air inseparable from starched white lace. In blue, these nets convey to the room in which they are hung a sort of bluebell haze, such as one finds in the woods in spring; in shades of yellow they confer to it a warm golden glow; in purple and petunia they introduce a colour note much beloved by the modernists. Though produced in fadeless dyes, the delicate nature of the net makes them, nevertheless, sensitive to the effects of the sun. Hence, when washing the file curtains, it is advisable to add a small packet of home-dye, in the same tone, to the rinsing water.

Fine White Net

In rooms where the introduction of any further colour, by means of short window curtains, is undesirable, nets of the mosquito variety are much in favour, partly because these have an extremely dainty, soft effect when arranged in gathered form between a rod at top and base, and partly because there is no type of net so tough in wear. But in calculating the material for curtains of mosquito net, a generous allowance must be made for shrinkage, a contingency which must likewise be taken into consideration in connection with file. There is nothing uglier than a short curtain that has outgrown its measurements, for it makes its window look as ungainly as a schoolgirl

whose frock demands to be "let down". A deep hem of some four or five inches at the base will allow of the curtain being lengthened after the first laundering. In width, twice the actual dimensions of the window is not too much to allow, since under the more general "one-and-a-half-times" rule, the result is apt to look skimpy in this thin material.

Muslin Curtains

Sprigged and spotted muslins convey an air of great freshness to a room, and charming results are to be obtained by gathering these on to a deep band of coarse Cluny or torchon lace insertion, small rings of white bone being sewn on at the top. For the benefit of those who have small leisure to devote to such matters, some useful curtain muslins and cottons, already bordered and inserted with lace, are to be obtained by the yard at reasonable prices. These call for no making beyond the stitching of a hem at either side.

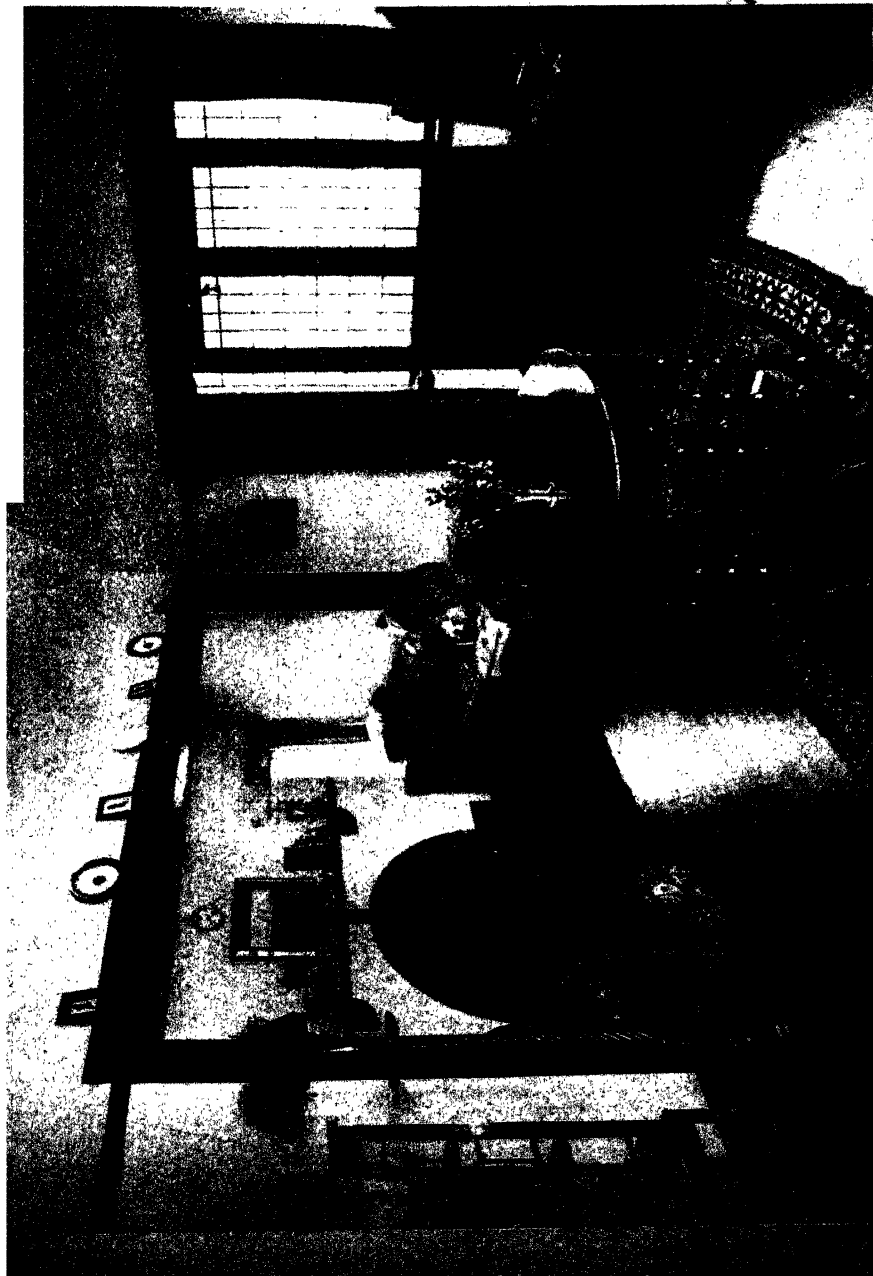
Modern Madras Muslin

The modern Madras muslin is a great improvement on the old make, since it is produced in soft, pastel colourings very acceptable in its patterning, and is obtainable with grounds other than cream. Black Madras muslin, woven with a design in pale tints, looks very effective in certain types of room, notably in those whose general scheme seems to call for a note of rather subdued tone by way of co-ordinating the whole. Madras curtains of the long variety are woven with a handsome dado and frieze in pattern, while the intermediate portion is left either unadorned or else lightly woven in a chequer or sprigged design—an excellent way of giving character to the hanging. Curtains of this nature, like those of net, embellished with medallions and insertions of reproduction file lace, are useful as a means of conveying a summery, airy effect to a room, when its heavier winter draperies have been taken down for the warmer weather.

MASSACHUSETTS STATE
ARCHITECT

Architect, L. L. Dinsmore, F.R.S.A.

THEATRE ON AVON



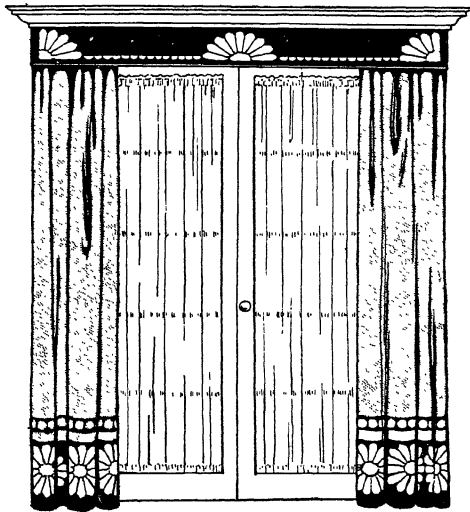


Fig. 32.—Window Drapery with Straight Pelmet

Curtains for Warmth

So skilful have the methods of modern manufacture proved themselves in giving mere cotton the appearance of rich velvet or plush, that these fabrics have, to a very large extent, superseded the cloth and "art serge" to which we formerly pinned our faith for cold-weather use. Cotton velvets woven with a tiny ridge that gives a pretty broken surface, corduroys that hang heavily, and plushes that lend themselves to deep, bold colour, are invaluable in creating a cosy atmosphere. They call for no trimming save a simple silk cord as edging or a flat metal galon at the junction of the hem. A touch of individuality may make itself evident in the matter of the "tie-backs". For instance, large beads of coloured glass, such as are exported to the natives of West Africa, form a most effective curtain girdle. String them on a coloured cord, with a knot between each, the ends being finished off with bead tassels. Tie-backs of wooden beads, painted in bright coloured designs, also give scope for original treatment. For the room that is definitely of the drawing-room order, nothing looks more charming

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than little curtain bands composed of handsome fruits of silk and velvet sewn closely on to a length of ribbon.

Chenille curtains, deeply bordered in a coloured design upon a ground of self-colour, are back in favour. Portières (for frustrating draughts in houses none too solidly built) are, as a rule, supplied in shallow depths to accord with the long window-curtains, a point which is of real value in helping to secure a good homogeneous effect in one's rooms.

Appliqué Curtains

Some very effective curtains, bordered at the base and along one side with an appliqué design, either in silk or cotton, are now to be obtained ready-made in lengths to suit windows of different dimensions. Thus, a design of blue and mauve delphiniums on a ground of beige Bolton sheeting, and another of purple grape clusters on a ground of satin cloth of dull blue, suggest at once effective colour schemes for the rest of the decorations. For those who have already formulated a definite idea

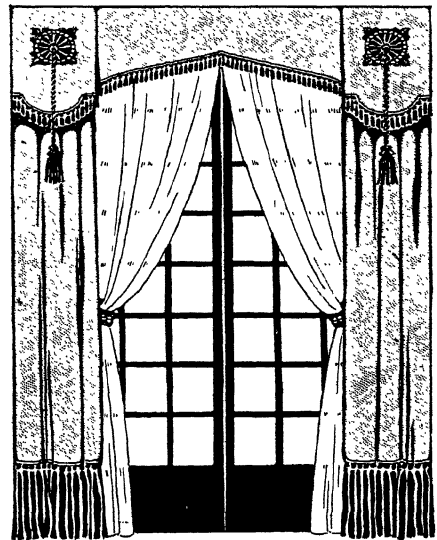


Fig. 33.—Window Drapery with Shaped Pelmet

of what their colour scheme is to be, it is useful to know that it is possible to choose one's own material and have this embroidered at no very excessive cost, in what is known as "moss-stitch", in the required tints. This stitch is, as its name implies, of a raised order, and the embroideries carried out in it stand away from the fabric in a very bold and effective manner. Pelmetts to match the curtains may be similarly embroidered in a design skilfully contrived to fit in with the required dimensions.

Ways of Treating Cretonne

Cretonne curtains are capable of greater variety of treatment than is ordinarily accorded them. Those of very striking design, for instance, create the best effect when a plain self-coloured fabric is introduced by way of contrast. This combination may be contrived either by stitching on a border of some four inches of plain linen or casement cloth at a similar distance from each edge, the corners being neatly mitred, or it may be achieved by using the patterned cretonne merely as a panel set within a broad frame of the self-coloured cotton. When a plain material is chosen in the same tone as the ground of the cretonne, it is usually possible to produce an extremely happy result by the latter means, the design of the inner portion acquiring by its plain frame an added importance. The combination of the two will naturally be repeated in the gathered frill or pelmet which surmounts the hangings. If a pelmet is chosen, it should be interlined with a stiff, thick, canvas which will prevent its creasing after the manner of the valance, which is merely lined with a soft sheeting.

Striped Curtains

The value of stripes in decoration has become so widely recognized that their vogue threatens to grow somewhat monotonous. Yet it has much to recommend it in preference to the floral designs which, for so long, were all that were available to us. Perhaps the most interesting feature in this connection is the advent of the horizontal stripes, of whose merits we have only

recently become aware. Naturally the fabric that is striped vertically loses, when hung in folds, some of its colour-value, but horizontal stripes, arranged and loosely gathered, merely seem to increase in effectiveness. Although curtains thus striped are very largely used by furnishing experts, comparatively few materials woven after this fashion are obtainable. It is therefore necessary to use the vertically striped fabrics, cutting them into suitable lengths, and stitching them together. As an edging, a doubled border of plain material, stitched on to the three sides, gives not only a good finish to the hangings, but also a firmness which produces a graceful hang.

Colour Schemes in Curtains

While, in the majority of cases, the curtains should strike the note of the general colour scheme, in others it may be necessary to employ these as a foil and a means of introducing a neutral tint by way of correction and balance. Thus, against walls of white or of cream, curtains of black and white design on a ground of brilliant orange may be highly successful, while against wall-paper of French grey, hangings of purple, with a hint here and there of soft blue and even of magenta may appear none too daring. Given walls of a very definite hue, such as mauve, rose, or jade, it will be found that a window curtaining of mole, coffee, or beige will secure just the necessary blending and harmonizing of tints. But, whatever be the type of colour chosen, the necessity for fairly stout curtain lining remains.

Even the "sunproof" materials respond gratefully to a lining, and are not indifferent to the improved appearance and hang which a lining brings with it. Linings sewn on by hand may mean tedious work, but they repay it by avoiding that ugly "pull" which too often occurs when the two materials are machine-stitched, and one happens to have been drawn more tightly by the machine-needle than the other. Sheetings, casement cloths, and balloon fabric, all make satisfactory curtain linings. From the practical point of view, cream and "natural" colour prove the most successful tints in the long

un, since they grow shabby as readily. But if you wish your curtains to throw a subtle glow into the room, line them with rose-pink or with royal blue.

Methods of Draping

Window draping gives wide scope for originality. There are two clearly defined classes into which most window drapery schemes fall: curtains finished off with a pelmet at the top, and curtains which are hung from underneath a valance.

Pelmets are generally used if a formal style of drapery is desired, and when the material of which the curtains are made is of heavy wool or silk. A pelmet is always mounted on a piece of stiff canvas, and fastened firmly by small rings and hooks to a valance board built to fit the top of the window. The pelmet may be cut perfectly straight (fig. 32), decorated with galons and

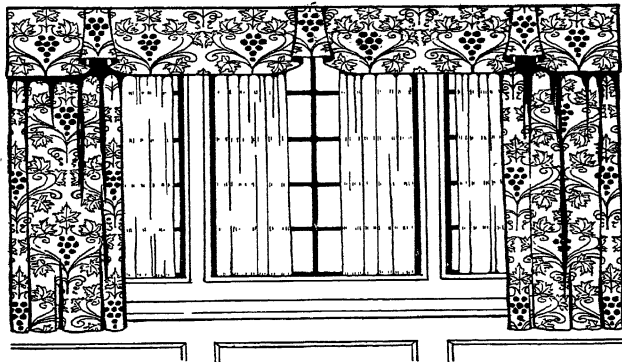


Fig. 34.—Triple Window with Pleated Pelmet and Short Side Curtains

a narrow fringe, or with appliqué work; or it may be shaped as in fig. 33. Again, it may be used as a decorative feature to bind into an harmonious whole a number of windows having only two curtains—one at each of the outside windows (fig. 34). Sometimes the pelmet is arranged with conventional pleats at even distances apart, or it may be conventionally draped.

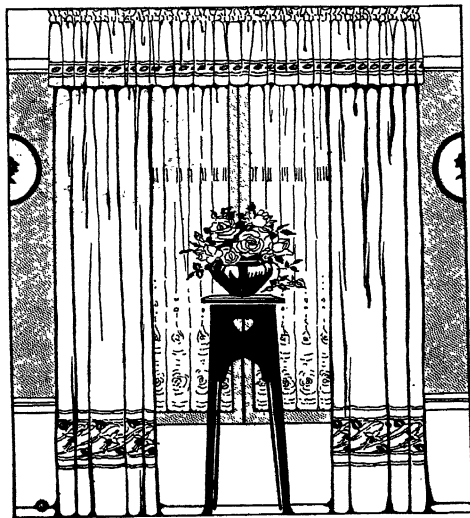


Fig. 35.—Window Drapery with Valance and Long Curtains

Making a Valance

Valances are used in connection with more informal styles of window draping, and are much easier for the amateur to make than a pelmet. They can either be fastened to a valance board by means of small hooks and eyelet screws, tacked on, or slipped over a brass rod, fitted so that it is fixed well in front of the rod on which the curtains themselves are hung, as shown in fig. 35. Sometimes, when the curtains are not intended to be drawn, the same rod is used for hanging both curtains and valance. When this is done, only a short length of valance is used to connect two curtains, and so form a complete frame for the three sides of the window.

Casement Curtains

Besides casement cloth, generally supposed to be *the material par excellence* for casement windows, there are a number of

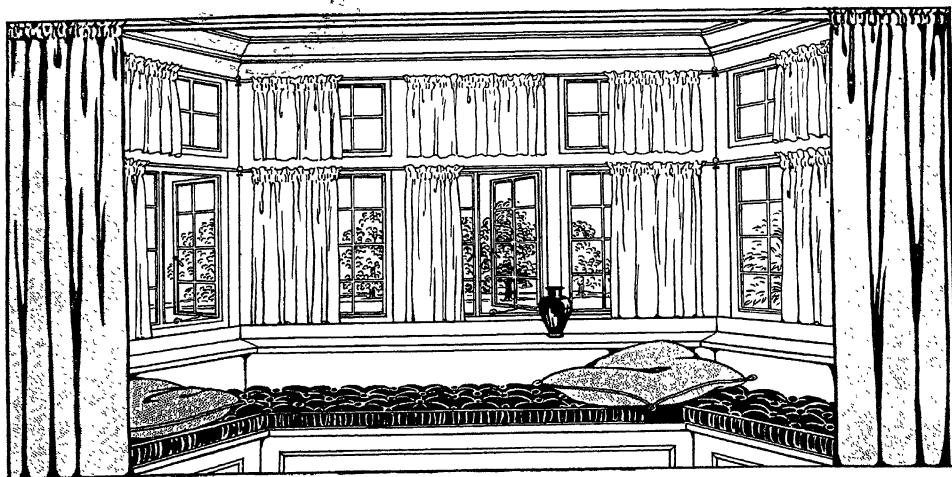


Fig. 36.—Casement Windows with Plain Draperies

The cushions and long curtains might be made from patterned materials

other fabrics even more acceptable. Tussock silk, and the various weaves of mercerized cotton cloths that simulate it, both in tint and texture, are excellent, having just that lightness which gives so soft an effect. Voiles, lightly patterned in colour, are much affected for this purpose; they wash readily and well, and are daintier in effect than the thicker fabrics. When casement cloth or aero fabric is employed, a narrow cotton fringe or ball-edging makes a good finish. Fancy braids are also sold, but as a rule it is advisable to keep the curtains quite guiltless of colour, though in some rooms a narrow binding, formed by doubling a coloured Prussian binding, and stitching this over the raw edge of the curtains on each side and also at the base, proves successful in effect.

Casement curtains have an annoying way of blowing out of the window on a windy day, and for this reason it is advisable to provide clipper curtain-holders that will keep them neatly draped. These, like the rods and brackets, as well as the *portière* swing-arms, can be obtained in bronzed and oxidized finishes, as well as in brass. Valance laths to take the pelmet or frill—the former is

suitable for the formal room and the latter for that of "cottagey" character—are sold in a variety of measurements, complete with curtain rod and brackets. Their use is much to be commended, since they emphasize the architectural value of the window in the general scheme.

Hanging the Curtains

For hanging short window curtains, rustless rods of burnished aluminium, made in telescopic form so that one can extend them to cover a required space, do away with much of the trouble which formerly existed in securing a rod to meet any exact measurement. These rods are made in a number of lengths, each of which is capable of being drawn out to almost double its original extent without suffering any loss of rigidity. Hence the elimination of all that distress of mind which occurs when one discovers a rod to have been cut either too short or too long for the window space. A pretty effect is to be gained by equipping the rod with small rings of coloured glass.

The Drawstrings

Unless the window curtains are made of

xtreme width, it is likely to prove inconvenient to draw them along their curtain pole so as to meet neatly in the centre of the window. A practical way of arranging rawstrings to the curtains, such as will permit of the pair being drawn together easily, consists of a double arrangement of strings drawn over pulleys (fig. 37), an arrangement which any handy man should be able to fit up. Rather more costly is the curtain "railway-runner", in which a flat flexible rail is grooved in such a way as to afford a track for the small metal fitments that are connected to the curtains. This contrivance works particularly well in connection with windows of a curved or irregular shape, since the rail may be easily bent to fit their contours and without any loss in the gliding of the runners (fig. 38).

Still another method of hanging curtains is to be found in a certain make of brass or steel-finished rod posed on roller-bearing brackets, over which the cord that is twisted round the rod passes, leaving a length hanging at the side for pulling. These rods will operate, at one and the same time, either three pairs of curtains hung at the same bay window or four curtains at three adjacent windows.

Curtain Pins and Tapes

In regard to curtain pins, those of aluminium possess an advantage over those of brass, since they do not tarnish nor turn rusty with time, gliding as smoothly into the

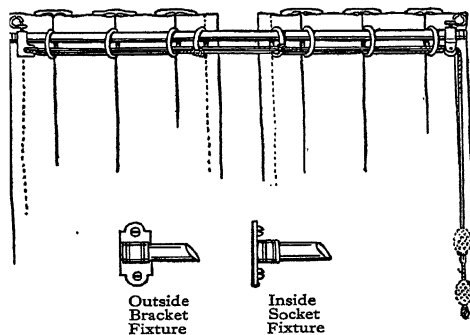


Fig. 37.—Draw-cord Equipment for Window Curtains

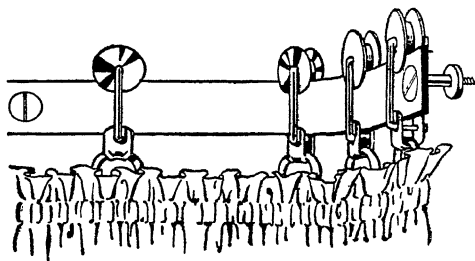


Fig. 38.—"Challenge" Patent Curtain Runner, with Roller Bearings

stuff after several years' use as on the day they were first purchased. Aluminium curtain rings are similarly praiseworthy. For light casement curtains, the combined ring-and-pin saves trouble and gives a neater, more compact effect. Also, in this connection, mention must be made both of the curtain tape which boasts a couple of drawstrings, one at either edge. This does away with the troublesome business of gathering up the material evenly and stitching it to a webbing. With the drawtape, one only needs to stitch it at either edge to the cloth, and then pull up the strings to the required length, tucking these in at the ends for withdrawal on washing-day.

Another useful invention is the casement-curtain tape, woven with a series of small slots, into which fit little hooks that slip into the loops at the base of the curtain rings. This eliminates the necessity for taking off for washing purposes the metal rings that are usually sewn on the casement curtains themselves, and have to be laboriously resewn when the curtains are returned from the laundry. Even rings of bone will not pass through a mangle satisfactorily, though one often imagines, when purchasing them, that they will save any further trouble.

Window-Seats

A window-seat, fitted to the shape of the window recess, should be a utilitarian as well as a decorative adjunct, for a valuable opportunity of turning space to good account is missed if one fails to combine a useful ottoman or chest with the structure. A hinged lid to the fitment and boxed-in sides

will give an acceptable receptacle for the housing of cumbersome impedimenta, such as superfluous rugs, blankets, overcoats, &c. A speciality is made by certain furnishing firms of making seat-cushions to fit particular spaces. These should be covered in similar fabric to the window curtains, unless the expedient be adopted of using a flowered cretonne for the covers and valance belonging to the window-seat and a plain linen or rep for the window, bordered with appliquéd flowers cut from the patterned cotton. In

this case a pelmet of the plain material, similarly adorned, will be effective. In order that the window-seat may form a really comfortable place in which to sit, the window-sill should be sufficiently wide to furnish the sitter with a suitable distance from the actual framework. If the original sill is unduly narrow, it is a good plan to affix just above it a generous ledge, which, in addition to rectifying the difficulty, will provide a resting-place for books or work-basket.



Fig. 39.—Window-seat, with space beneath used as a Bookcase

FLOOR COVERINGS

A great deal of thought is expended by the modern housewife on the selection of floor coverings, since her object is to have floor coverings which will look beautiful, wear well, and give the minimum amount of trouble to keep clean. Carpets are not so universally used as they used to be. Their place has been taken by hard floors—floors which are easily swept and kept bright. And small rugs—often of beautiful texture and design—laid on the shiny floor give to the room its air of warmth and comfort.

There is nothing more effective than polished wooden floors. First among them is the parquet floor, made from selected pieces of wood and laid in fine designs. Second comes ordinary wood-block flooring, which also takes a high degree of polish; and the third place may be given to sound, level boards, merely stained, but nevertheless very effective as a background for rugs and bright cretonne furnishings. The disadvantage of a stained floor is that the stain soon wears off and has to be frequently renewed, on those parts of the floor which are most used.

Cork Linos

Manufacturers are showing great ingenuity in their development of hard floor coverings, and one can purchase beautiful cork linos in a variety of designs and colours. The most popular of them, from a furnishing point of view, are the unpatterned linos in plain colours, with a slightly roughened surface, which imparts to the floor a somewhat dull surface. For surrounds nothing can be more appropriate than a parquet-pattern inlaid linoleum; and when this is finished off round the edge with a parquet-pattern border, it can hardly be distinguished from actual parquet flooring. Then there is also a patterned type of linoleum which cleverly simulates the red tiles of a farmhouse floor, and is therefore especially appropriate for the cottage style of furnishing. For kitchen and bathroom, tile-patterned cork linos always look fresh and clean.

Unless for purposes of economy, printed linoleums must take a very second place, because the pattern must, in time, wear off—even from the best of them. In addition, there are a number of floor-cloths which are stamped with a design simulating brick flooring. These floor-cloths are particularly suitable for the kitchen, because they are not absorbent and will not allow any stains or splashes from cooking to soak in; also, they are easily washable.

To lay Linoleum

(See Vol. II, p. 95.)

Composition Flooring

Composition floorings, laid down in a plastic state, are capable of taking a high degree of polish and give, practically, everlasting wear. These can be ordered in almost any colour, or with a mottled effect. One of the advantages of a composition flooring is that it can be rounded off where the floor meets the skirting—with obvious facilities for cleanliness. Care, however, must be exercised not to have these floors laid in any room under which electric light wires or gas-pipes are installed, since, should need arise for repairing the latter, the flooring would have to be broken up and entirely relaid.

Carpets

Nothing, of course, gives a greater air of comfort than a floor covered with a soft pile carpet, and in this respect there is a very large choice in texture, colour, design, and price. Unpatterned carpets, with only a border, probably make the most effective background for furniture of every kind, unless the carpet is a particularly good one, and the colouring and design are really beautiful. The most expensive carpets come from the East, where wonderful patterns and colours are woven into them by hand. Persian carpets are the finest; Turkey and other Oriental carpets come next. All these are made of pure wool. Turkey patterns

are, however, copied in India, and these carpets, not being pure wool, are considerably cheaper in price than the genuine Turkey carpets.

Carpets of British Manufacture

Next in reputation to Oriental carpets, and probably superior to the average in quality, is the English hand-made carpet, known as the Axminster, from the Devonshire town where it was first made. Except that they are woven on a horizontal and better constructed loom, the Axminster carpets differ in no essential from the tufted pile carpets of the East. Those wishing Axminster carpets woven to their own designs, or in special colourings, can order these from most carpet manufacturers.

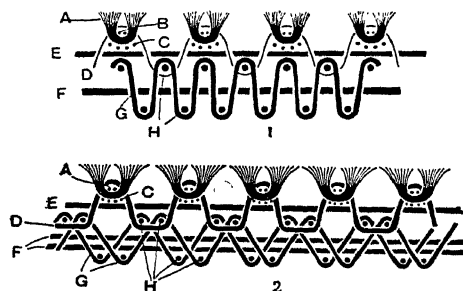


Fig. 40.—Structure of Axminster Carpets (machine made)
1, Tapestry back. 2, Rug back.

A, Fur or chenille. B, C, Fur wefts. D, Small chain binding fur to base. E, Float warp. F, Stuffer warp. G, Small chain or ground warp of base structure. H, Filling or weft.

Brussels is the best class of looped pile carpet, and has exceptionally good wearing qualities. Wilton carpets are commonly believed to be merely Brussels carpets with the pile cut to form a plush surface. This is quite a mistake. Because the pile of the Wilton carpet is cut, it must be doubly bound into the warp, which makes it stronger than a Brussels carpet of the same class; and the pile is higher.

In addition, there are many other makes of carpets and floor-cloths, including the tapestry and velvet-pile tapestry carpets,

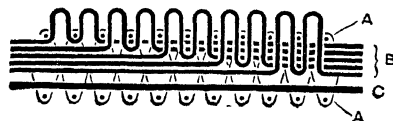


Fig. 41.—Structure of Brussels Carpet

AA, Binding warp, or small chain. B, Pile warps.
C, Stuffer warp.

and the Kidderminster, Scotch or ingrained carpet, which differs from all others in that it has no pile.

Laying the Carpet

Carpets should be never laid direct on to a boarded floor for several reasons. Firstly,



Fig. 42.—Structure of Wilton Carpet

AA, Binding warp, or small chain. B, Pile warps.
C, Stuffer warp.

draughts are liable to come up between the boards and through the porous carpet. Secondly, when laid over a layer of carpet-felt, the carpet is much softer to tread upon and will wear better. Carpets which are tacked down must be well stretched; and carpet squares should be laid so that there are no creases in any part, which would soon wear thin.

Rugs

Rugs are obtainable in exactly the same makes as carpets. Of course, Persian and other Eastern rugs are most valuable, particularly antique rugs, which cannot be surpassed in design, texture, or colouring. Rugs can be effectively displayed either on hard floors or on unpatterned carpets and felts of single hue.

Special press fastenings can be obtained for "buttoning" rugs and mats to hard floors so that they do not slip about, and can, nevertheless, be easily taken up for cleaning purposes.

FURNISHING SUGGESTIONS

It is impossible to lay down rules for furnishing. Everyone knows best what he would like to have and what he can afford to spend on it. Before, however, setting out to purchase the furniture for the new home, a budget should be made, apportioning the sum to be spent on furniture, so that each room receives its fair and appropriate quota. Otherwise, you might go and spend nearly half your furnishing capital on one single room, and the remainder of the house would have to be cheaply and shoddily furnished.

When buying furniture, make it a rule to purchase only articles of good manufacture. Another point to remember is: if you are furnishing in any particular style, keep as far as possible to the style you have selected in all particulars. When cost is a consideration, it is far better to furnish for comfort in one's own individual style than to try to achieve "period" effects.

Requirements of Furniture Woods

The woods in use for furniture-making have been selected either for their value as constructional mediums or on account of the figure and colour which they display, the requirements of the cabinet-maker in regard to wood being very exacting. The first requirement is that the furniture wood has to be of a nature that will stand well after drying and seasoning, so that it will adapt itself to variations in temperature. Unseasoned wood, placed in a room that is allowed to get damp, will swell; while, when the fires are lit, badly dried wood is liable to shrink.

It will be seen, therefore, that the variety of wood used in cabinet-making is restricted to those woods which will stand atmospheric changes without being materially affected by them. In furniture which is painted it is usually only the outside surface of the wood which receives this method of protection from the air, making it even more necessary that the material used should be reliable.

Soft Woods used in making Furniture

Among the soft woods used in cabinet-making, the most valuable is yellow pine or *Pinus strobus*, known in America as white pine. It is free from turpentine or resinous matter, is of a fine, even, soft texture, which makes it an ideal furniture wood. It is the most reliable of all the soft woods.

On account of the increased cost of yellow pine, basswood has been very largely used in the furniture trade. This wood has a fine, even grain, is white in colour and free from knots, and is employed in interior parts of furniture. It is largely used for tops, bottoms, backs, and shelves, &c., and is excellent for use in painted woodwork and furniture. It has also the great advantage of taking a stain, and by skilful treatment it can easily be made to represent mahogany or walnut. So well does it take polish that at times it is difficult to detect that it is basswood and not the hard wood it may be made to imitate.

Soft White Woods

Canary whitewood (also known as Canadian whitewood, Canary wood, and poplar) is a wood very similar to basswood. In texture this wood is soft and mild, and it is less likely to shrink and warp than basswood. White deal and spruce are woods largely used in woodwork when it is to be left in the white and scrubbed, a procedure adopted with kitchen furniture. They are the least expensive of woods used in cabinet-making, and have the advantage that constant scrubbing gives a clean and white appearance. The knots in white deal are white, and usually sound and firm. In spruce the knots are black. Sequoia is a soft open-grained wood of uniform red colour used in furniture for parts where hard wear and friction do not occur. It is suitable for the bottoms of drawers, panel backs to carcasses, shelves, &c.

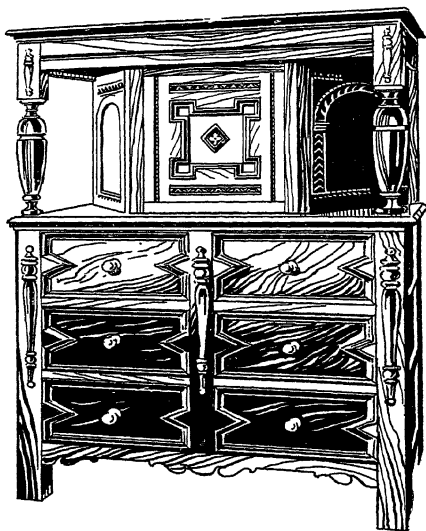


Fig. 43.—A Jacobean Court Cupboard (Oak)

Woods which are Hard Woods

Havannah cedar belongs to the same natural order as mahogany, is of a pale-red colour, and usually without figure. It is used for drawer bottoms, panel backs to wardrobes and cupboards and similar positions, and in appearance is very like mahogany. Pencil cedar derives its name from being used in the manufacture of pencils. It is of a reddish chestnut-brown, soft, and light in weight, is used in small cabinet work and fancy articles, and has a peculiar odour, which it retains for a long time. When used as a lining for wardrobes, the odour will keep away moths and other insects.

Mahogany

Mahogany is the most valued of all cabinet woods, both in regard to beauty and utility. Its use in England dates from about the Chippendale period of 1750. The fine furniture of the eighteenth century owed much of its value to the use of mahogany, the fine grain of which is especially suitable for furniture-making. There are many

varieties of mahogany in use. Honduras is the mahogany that is most favoured. Cuba mahogany, being of a very hard, close-grained nature, is very suitable for and much used in chair-making. Mahogany is capable of the highest degree of polish. It is seldom left in the natural colour, but more or less stained to give it a richer shade.

Oak

Oak has for many centuries been in great favour in England for use in the making of furniture. It has great durability, improving in appearance with age, and the beauty of the wood is in the silver grain or figure which in the old work stands out from the general surface of the wood.

Oak is of a light-straw colour, which is generally toned down to a darker shade in imitation of the work that has matured in colour through time. In polishing, it is customary to treat the surface with wax rather than French polish. The early English furniture, known as Stuart, Elizabethan, and Jacobean, was all made of oak, and where those styles of design are reproduced in modern work it is customary to use similar wood.

Varieties of Walnut Wood

Many kinds of walnut are used in furniture-making, the principal varieties being known as English, French, Italian, American, and burr walnut, all having features distinct from each other. That most in use is the American black walnut, which, although called black, is really a dark brown wood. The English, French, and Italian walnuts are used principally in furniture of a decorative nature. The figure in the latter consists of light and dark streaks of colour. Burr walnut, the wood with the very curly grain, is obtained from the burrs or growths on the trunks of European trees. It is used always in the form of a veneer, glued on to a groundwork of another wood. Satin walnut is of a reddish-brown shade with a close fine grain, and has been largely used for making inexpensive bedroom furniture.

William and Mary furniture, also Queen Anne, was largely constructed of walnut, often finished with a finely figured surface

of burr veneer. These traditions and associations of particular woods with historic styles are helpful in judging the date of antique pieces.

Other Popular Hard Woods

Satin wood, one of the most expensive and beautiful woods used in cabinet-making, is of a pale-yellow colour, and has a most lustrous appearance when polished. It is a wood that was largely used in the eighteenth century by Sheraton in his designs for drawing-room furniture. In no other wood does the art of the polisher give better results. The natural light-yellow colour of this wood is at times stained darker to imitate antique examples. Ash, maple, and birch are other hard woods of light colour which polish well.

Rosewood is a very heavy dark wood, almost black when polished. The name indicates the fragrance of the wood, and does not refer to any flowering or foliage. Ebony is similar to rosewood, but dense black.

Veneering

The popular suspicion that veneering is a cheap means of producing a decorative effect in furniture is not always representative of the actual fact. In general, veneering was resorted to in the past to enable variety of effect to be obtained on the surface, and its use always added to the cost because of the double labour involved. The groundwork, usually of mahogany, of necessity had to be prepared, as well as the veneer to be used with it; the veneer, being of selected figured wood, would cost more than the solid mahogany on which it was glued. Many woods, like burr walnut, amboyna, and mahogany curls, can only be used in the form of a veneer, owing to their nature. In marquetry and inlays their use is a necessity.

Owing to the increased cost of labour, it is seldom that a manufacturer will employ veneers for the object of saving expense. It is cheaper to use solid mahogany or walnut or oak, than to apply veneers to deal or similar woods. The highly decorative furniture made by the French in the eighteenth century was nearly all of the veneered type.

Where veneering is employed to enable the cost of production to be cut down, it is only possible to do so by using the cheapest and commonest wood obtainable, and secondly, by employing low-price labour, the veneers used also being the thinnest possible. In furniture of this description, the finished surfaces will present an uneven appearance, the polishing being probably only painted on, and not rubbed into the wood in stages, with numerous glass-paperings between. This will leave a surface far from smooth. The drawers will be made entirely of deal, the fronts veneered, and the insides stained to look like mahogany.

Different Woods for Internal Parts

Another question often discussed in connection with the quality of furniture is the fact that a mahogany, walnut, oak, or other piece may have quite a different wood used in the internal parts. In the distant past, this was more often of yellow pine, a soft wood of absolutely reliable quality. This was not detrimental to the work if

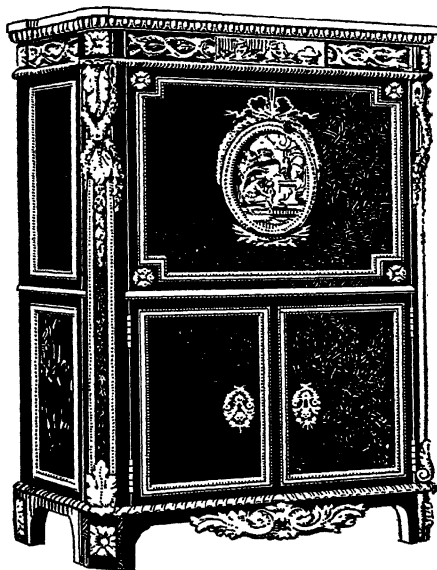


Fig. 44.—Louis XVI Upright Escriptoire (Amboyna wood and rosewood)

used for carcass bottoms and tops and places where no friction took place. Now this wood is replaced, owing to its scarcity, by basswood or whitewood. Sentiment may, of course, at times demand that all through the article shall be of the same wood as the exterior. But provided the interior is made of suitable constructive wood, the fact that the inside of the furniture is made of different wood to the exterior is not detrimental to the piece.

In the parts of furniture where friction takes place, such as the drawers, it is best to use a hard wood. Oak was largely used for the purpose in the past.

Good Polishing

The polishing of the various woods leaves considerable scope for ingenuity and skill. Mahogany, being naturally of a light-reddish colour, is toned down to different shades by staining with various solutions before applying the polish. When finally finished, it is best to leave the surface with a slightly dulled effect. It is more pleasing to the eye,

and does not show the wear so quickly. In good polishing the surface is brought to a finish by repeated rubbings of shellac polish by means of a rubber, with intervals of time between the rubbings. This allows the polish to sink into the wood and get very hard. It is also well rubbed down with fine glass-paper between each rubbing.

In the cheap method, the polish is merely painted on with a brush thickly, and receives only one treatment of rubbing, with the result that it afterwards sinks into the wood and loses its bright and even finish, besides being far from level on the surface.

Period Furniture

The three great periods of English furniture are roughly defined by three different woods. The Early English, Gothic, Renaissance, Tudor, Elizabethan, and Jacobean periods are of oak; that of William and Mary, Queen Anne, and the early Georges of walnut wood; and the period from George III of mahogany. Of course other woods, such as elm, beech, holly, box, and sycamore,

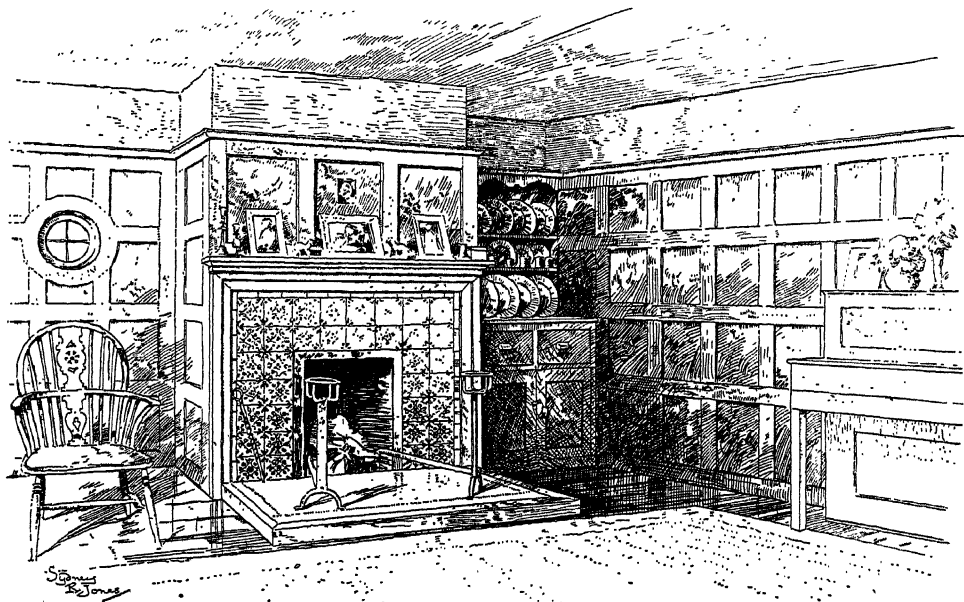
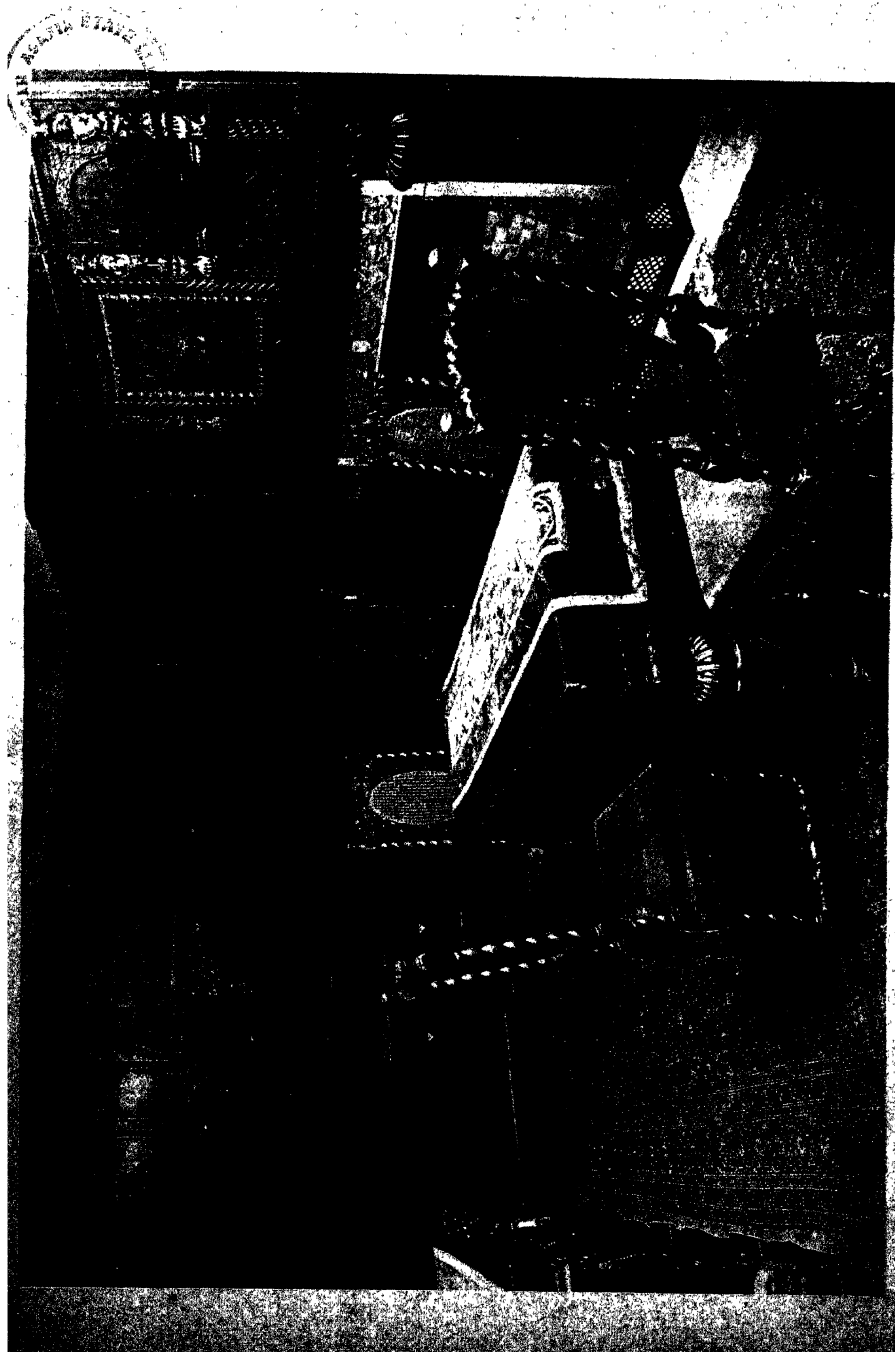


Fig. 45.—Inexpensive Panelling in Deal and Canary Wood



By Messrs. Robertson and Co., Ltd.

ROOM FURNISHED WITH JACOBAN PERIOD FURNITURE

Notes for the finishing of the walls.

were used from time to time, but only in a small degree.

It is certainly interesting to trace—if ever so briefly—the evolution of furniture, and to note with interest the wonderful strides from age to age to the present day, when it would seem that the acme of comfort has been attained, while remembering that our stalwart Norman forefathers had to make shift with a straw floor for a bed, and that a few rough-hewn crude articles of furniture, some pottery and stone vessels completed the total of his household gods.

Early English and Gothic Periods

These are but rarely met with at the present time, and the majority of this furniture is found in churches and ecclesiastical buildings, though a few fourteenth and fifteenth century pieces may occasionally be seen in some of our very oldest buildings. The specimens chiefly found are refectory tables, chests, coffers, monks' benches, which are really seats having adjustable backs to form table tops, stools (commonly known as coffin stools) bread or dole cupboards, settles, and Bible boxes. These, which nearly all can be traced to usage in religious houses and churches, were crudely chip-carved. Contemporary Continental pieces, which include marriage coffers, cassones, and credences, show more advanced carving than ours.

Tudor Period

We have to wait until the coming of Henry VIII and the Tudor period before we find any great strides in the production of domestic furniture in this country, and after the crude and simple decorations of the earlier work, we are now faced with a rather elaborate style of carving, which was introduced by our Continental contemporaries and which marks the dawn of the Renaissance movement in England. The oak chest now becomes a settle with high back and arms, the carving of which shows strong Gothic and ecclesiastical traces. The decoration is often a reflection of the fine tracery and linen fold panel design, so often met with in churches and cathedrals.

In the later Elizabethan work a greater

elaboration may be observed with grotesque figures and intricate strapwork, interlaced with pomegranite, rose, grape, and vine-leaf ornamentation.

Early Domestic Furniture

The screen now makes its appearance as a form of domestic furnishing together with elaborately carved bedsteads. These had columns, testers, or canopies, and headboards, in some cases showing classic influence and in others a more flamboyant tendency. Pillows also were first introduced in Elizabeth's reign, as well as carpets which superseded the rush floor. With the advent of the Italian influence, grotesque terminal figures appear, and half-human and half-animal monsters support the fronts of buffets and court cupboards, and the mediæval credence develops into the sideboard. Although the Italian and French influences impart an elegance to this furniture, it is always combined with the natural English sturdiness of design.

A feature is the table legs and bed posts which assume a heavy bulbous or acorn shape, and the adaptation of the Caryatides as a means of decoration. In some cases a slight inlay—mostly of holly, sycamore, bog oak and box woods—was used, but ivory, bone, and ebony are also found in Continental pieces.

The Jacobean Period

Next in order is the Jacobean period, of which a very great number of examples still exist, and which is of peculiar interest, as this style is always very much in vogue. In the later Elizabethan specimens a more restrained form of decoration is perceptible, and in the Jacobean period one finds that furniture was made more for use, and ornamentation becomes subservient. The chair, which previous to Elizabeth's reign knew no upholstering, now has a seat cushion, usually in velvet; and in the reign of Charles I the tapestry factory at Mortlake made most of the finest coverings. In the carving of some of the chair backs a most elaborate intricate design may be seen, and cane panelling is also introduced.

Later Jacobean Features

The scheme of ornamentation found in Cromwellian chairs shows a sober geometrical form of decoration, which is succeeded by the most elaborate and ornate form of carving of the later Jacobean productions. The gate-leg table made its appearance in the period immediately preceding the Protectorate, during which period the manufacture of domestic furniture was also maintained. Ebony cabinets, containing numerous drawers enclosed by panelled doors, on gilded and carved stands, made their appearance at this time, as well as the court cupboard richly carved and having raised back.

A word must be said about the less elaborate form of furniture found in our smaller country houses and farmsteads.

Welsh dressers can be seen in all parts of the country; these are fitted with shelves and cupboards, and have brass handles and hinges which supersede the former wooden fittings. Yorkshire, Lancashire, Derbyshire chairs of ladder and spindle back were produced. In the Yorkshire chairs, the back is formed of two crescent-shaped cross rails.

Of the *later Jacobean furniture* the most important are the chests of drawers, which are finely panelled and usually ornamented by raised mouldings in geometrical design, of which inlay also formed a decorative feature. These chests were very often made in two parts, and in some cases had stands with spiral supports. Cabinets, sometimes most richly inlaid, contained a large number of drawers with a secret drawer; some of which still exist. These are of exceedingly fine workmanship. The later Jacobean furniture shows in its carving the influence of Grinling Gibbons; stuffed as well as cane seats appear in the chairs, while the silk weavers of Spitalfields were responsible for many of the finest examples of hangings and coverings.

The Jacobean Style

It all too frequently happens that this style is marred by the introduction of details which are out of harmony with its

character. Hence it is essential that in choosing it, accessories, even in regard to the gas and electric fittings, fender, fire-irons, &c., should be as far as possible of the period. This should be no difficult matter, since excellent chandeliers, both in antique brass and oxidized finish, are carried out in strict accordance with the Jacobean tradition. Kerbs and fire-dogs as well as gas-stoves and electric-heaters are now likewise designed on lines which obtained in regard to metal-work in the time of King James I.

There is, therefore, no excuse for the introduction of patternings strictly proper to later periods—an error of judgment which occurs unnecessarily often. Briefly it may be said that, no matter which period may be chosen, not only the more exclusive furnishing houses, but even the more generally popular ones as well, are able to offer textiles, metal-work, china, glass, and decorative articles of all kinds, in accordance with the furniture of the era. This applies not alone to styles proper to our own country, but also to those derived from the Continent.

Queen Anne Period

With the abdication of James II the oak period ends, and we next come to the age of walnut wood which is associated with the reigns of William and Mary, Anne, and the earlier Georges. Under *William and Mary's* regime appear the first serious attempt at marqueterie work in this country, due, of course, to the Dutch craftsmen who came over with them. Cabinets intricately inlaid, and having interiors enriched with Dutch scenes, were common. One also finds the plain card table as well as the grandfather clock.

With regard to the marqueterie, the earlier pieces are inlaid with mother-of-pearl, ivory, and bone, and the latter specimens with designs of flowers, fruits, butterflies, vases, and figures. In many cases William and Mary furniture is enriched with gilding, and it is as well to remember that the cabriole leg with claw and ball feet first became popular in England at that time.



By Messrs. Robertson and Co., Ltd.

THE PERIOD AND ACTUAL PANELING OF THE PERIOD



Fig. 46.—Queen Anne Chest (veneered walnut)

A Note of Homeliness

During the reign of Queen Anne a new note of homeliness was struck, and among the finest of the productions of this period are the cabinets with cupboard and pigeon-holes and drawers, having a fall-front, with writing slide and drawers under, as well as the chest (fig. 46). A great amount of this furniture was veneered walnut wood of root oyster and burr grain. The chairs and tables are enriched with cabriole supports with shell and mask mounts, and very often had hoof feet. The marqueterie cabinets and clock cases show extremely fine workmanship, while the chairs are elegant, and in these the solid splat is a feature. This was sometimes carved or inlaid with marqueterie, the seats were removable and upholstered in rich damask.

In the *early Georgian period* lacquered cabinets found their way to this country from the East; and France, Holland, and ourselves copied this style of decoration. A good many cabinets, chests, and clock cases are still extant, and can probably (so far as this country is concerned) be traced to the influence of Sir William Chambers, the famous architect. The workmanship is easily distinguishable from that of the genuine Eastern article, our reproductions being much coarser in decoration, technique, and colour.

Before passing to the age of mahogany, reference must be made to the Queen Anne mirrors which are of beautiful finish.

The Georgian Period

With the Georgian era three famous names stand out as manufacturers of furniture, and each of these is famous for having formed a style peculiar to himself. *Chippendale* confined himself almost exclusively to the use of mahogany, and very seldom inlaid. His workmanship was exquisite, and as an adapter he stands unrivalled. His earlier styles showed a strong Queen Anne influence, and in his chairs he adopted the solid splat, taken into the chair seat with shell enrichment. Afterwards he elaborated his work, and one finds a beautifully pierced and interlaced splat with ribbon ornamentation appearing. In his latter work one finds French influence with cabriole legs, and the Chinese lattice taste.

His productions were most prolific, and nearly every form of furniture was made by him. He will perhaps be best remembered

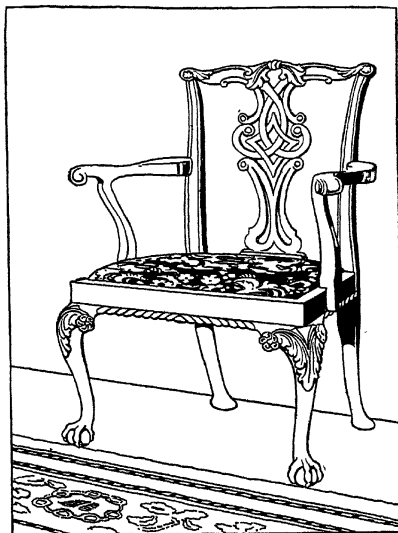


Fig. 47.—Chippendale Chair (mahogany)

THE BOOK OF THE HOME

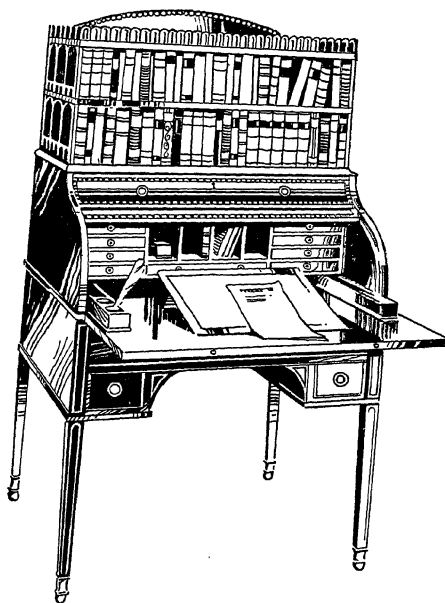


Fig. 48.—Sheraton Bureau

by his bureau bookcases, tallboy chests, four-post bedsteads, sideboards, tables, and chairs, all of which he produced in great profusion.

Sheraton and Hepplewhite

Just as Chippendale is associated with mahogany, so is Sheraton with satinwood, although he used other woods as well. But while Chippendale rarely veneered or inlaid, nearly all Sheraton's productions are enriched with fine veneer and inlaid with marqueterie, his larger pieces being adorned with paintings by Angelica Kauffmann and Cipriani. His workmanship is exquisite, and in the manufacture of the more delicate form of furniture suitable for drawing-rooms and boudoirs he excelled. For his chairs shield, horseshoe, and cross-rail backs were prevalent; and in these he differed from Chippendale in as much as the splats did not reach the seat. Nearly all forms of furniture were made by him, but he will be best remembered by his secretares, settees,

chairs, cabinets, commodes, and card and occasional tables. In some of his finer pieces the painted ornamentation is unrivalled, and usually takes a classical form with scenes from heathen mythology, enriched with festoons and garlands of flowers.

Hepplewhite also was a most prolific producer as well as a wonderful craftsman. He used mahogany chiefly, but he also employed inlay and japanning in his work; his chairs are easily recognizable as bearing the wheat-ear decoration and Prince of Wales feather. He is chiefly renowned for his bookcases, dressing-tables, chests, and folding card tables. So much can be said of this period, which forms the high-water mark of English furniture. In addition to the Brothers Adam, who designed furniture in the purely classical style, there might be mentioned Shearer, Crunden, Lock, Copeland, Manwaring, Kent, and a host of others.

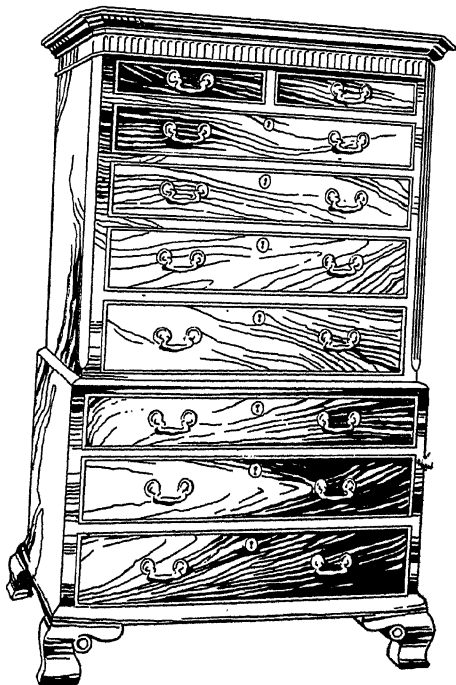


Fig. 49.—Hepplewhite Chest (tallboy)

French Period Furniture

While we were producing such fine furniture, our Continental neighbours, the French, were in no wise inactive, and their productions rivalled ours in both sumptuousness and elegance, although not in utility. With Boulle producing his wonderful cabinets in ormulu, with inlay of tortoiseshell, brass, ebony, and silver, and Berain who leaned to the Italian style, with Caffieri, Cressent, and Riesener who excelled in commodes and escritoirs enriched with designs from the most famous artists of the period, France more than held her own. But perhaps to us she will best be remembered by her wonderful settees and chairs, adorned by beautiful coverings in Aubusson and Beauvais and Gobelin tapestries.

Louis Styles

These chairs, fauteuils, and settees were usually in gilded woodwork and richly carved, the Louis XIV having cabriole supports, Louis XV being of serpentine shape magnificently carved, and Louis XVI being of classical design very similar to that adapted by the Brothers Adam. For elegance and sumptuousness the French furniture is really unapproachable.

The Victorian Era

After the Georgian era there is a marked deterioration in furniture, and the productions associated with Queen Victoria, while displaying excellent workmanship, are chiefly notable for their extreme heaviness and general ungainly appearance. They were made to last, and as far as one can tell they will outlive most of our present-day productions.

Cottage Styles

It is on account of its general homeliness and intimacy of effect that so much favour has of recent years been bestowed on the cottage style of furnishing. It happens, moreover, to be one of which the eye does

not readily tire. Oak, unlike some of the finer woods, maintains its hold upon the affections; the simple lines of farmhouse dresser and gate-leg table do not lapse from fashion. And further, the cottage style of furnishing is one which lends itself peculiarly to the kitchen-parlour, that combination room which, ever since the War revolutionized our household organization, has grown increasingly common.

In the kitchen dining-room, the dresser, with its accompaniment of gay pottery, its jugs of the old Wedgwood "buff" and of the blue-banded china that one associates with old inns, is a characteristic feature. "Peasant crockery", exploiting time-honoured designs in blues, reds, and yellows on a creamy ground, is being copied from old country designs, and is appropriately used in conjunction with warming-pans and preserving-pans of brass and copper, on walls and mantelshef. The old-fashioned kitchener finds a substitute in one or other of the modern stoves that perform the interchangeable functions of both a cooker and a heater (Vol. II, p. 10).

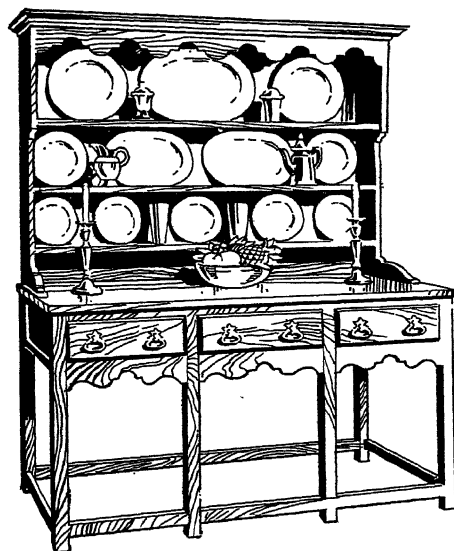


Fig. 50.—Welsh Dresser

ARRANGEMENT OF FURNITURE

Harmony in Furnishing

It is not always an easy matter, when one's various pieces of furniture have been gathered together from a variety of sources, to develop that harmony of effect which is so essential to one's mental balance. It may be that, as a bachelor girl, one's furnishings have been conferred on one by a number of friends and relatives of divergent taste, or that a newly-wed bride is called upon to reconcile a number of objects of artistic incompatibility. Much may be done towards bringing a number of types of chairs, couches, and occasional tables into some sort of satisfactory relation with one another, by means of using the same cretonne as covers for each. In this way chairs of wicker, window-seats of improvised orange-box origin, Chesterfields, and ottomans may be given a connection, one with the other, that they would otherwise lack. Modern furniture, set side by side with old, will appear the less detached, when covers and cushions are permitted to display the same patterning. A modern bedside-table will appear less aggressive in relation to a chest of drawers of Queen Anne date, if both be given a spread from one and the same length of fabric.

The use of plenty of soft cushions in bright and artistic colourings and of many sizes and shapes, toning with patterned window hangings, or contrasting with plain colours and conventional designs in curtains, focus the eye and draw the attention off furniture which may not harmonize in period or design. Bold pieces of glazed pottery of striking and pleasant colours, containing an artistic flower arrangement or possibly only a bunch of red berries, or coloured thistle tops, help in a similar way to subdue the incongruities of furniture. The great thing to guard against, if harmony is to be achieved, is patterned wall-papers combined with patterned carpets and patterned hangings. Self coloured curtains and carpets go best

with patterned walls, and self-coloured walls with patterned carpets and curtains.

It is a debatable point whether the wedding gift that makes no appeal to the taste of the recipient should be permitted to mar, in her eyes, the effect of her rooms. In these days when the high cost of living makes everyone a little prosaic and inclined to veer to the side of the practical, it is frequently the practice to give the bride-to-be her choice of a marriage present. Then is the opportunity to make mention of the various labour-saving devices that form such an important feature in the up-to-date home, and at the same time represent so big an item in its initial expenditure. There is, in fact, a growing sense of the imprudence of conferring such superfluities as "ornaments" that may fail to accord with the taste of the recipient, while at the same time they serve to complicate existence for her, by adding to the daily task of dusting. And it would be a case of false modesty not to furnish a list of acceptable items when called upon to do so.

Cosy Arrangements

Cosiness, that most desirable of qualities in the home, is by no means dependent on costliness, and the most modest of rooms may well rank among those that are pleasantest to live in. Bits of copper and of brass, disposed so that they catch the gleam from the fire or the glow of the sunrays as they enter the window, a mirror so hung that it reflects a pleasant point of view, book-shelves so placed that the volumes are ready to one's hand as one sits by the fire-place, or at one's bureau—all this attention to minor details makes for a resultant homeliness and cosiness. The formal room, with its air of solemnity and pomp, is happily entirely out of date to-day, and the fashion of utilizing for every-day use the largest and most cheerful room in the home has taken its place. A dining-room, which may also have to serve as a workroom, and a sitting-

room which also represents the "drawing-room", is now the order of the day among sensible folk who believe in using their homes for comfort and not for show. Consequently, for all but the really opulent, who can afford to set aside a special room for purposes of formal entertainment, the "drawing-room" suite proper has passed into the limbo of lapsed Victorianisms. A comfortable three-piece set, consisting of two roomy easy chairs—either upholstered or of caned framework equipped with loose cushions—and a restful settee, finds a place in the majority of sitting-rooms; occasional chairs of the spider-legged variety have given place to the more solid type of rush-bottom chair, and fine wicker-chairs enamelled in bright colours are introduced without any resulting loss of dignity.

An Air of Spaciousness

The general harmony of furnishing is greatly to be intensified if, in its details, a certain homogeneity is observed. That is

to say, there should be, between the decorations and the actual furniture, some connecting idea which will make for individuality in the whole. Thus, in a small house or flat, not alone is the apparent size increased but the various rooms and passages are welded into one well-considered entity by the expedient of adopting one consistent style and colour-scheme throughout. Some non-committal scheme, such as brown or black paintwork combined with walls of apricot or buff, might well be decided on, variety being obtained by using for the walls of the hall and less important rooms a distemper or a water-paint, while for the principal reception rooms and bedrooms papers in the same shade but of different qualities might be employed. Then, when glimpses of the various rooms are seen through opened doors, the eye is not assailed by a number of different combinations of colour and of patterning within a circumscribed area; and an impression of increased spaciousness and restfulness is secured.



Fig. 51.—A Sitting-room in the Modern Style, Hampstead Garden Suburb, London

An Atmosphere of Comfort

There are certain rooms in which one is conscious of a certain lack of that living quality which is so desirable in one's surroundings. For a room may contain beautiful objects and yet be lacking in vitality. Cretonnes in which bird and flower motifs appear are useful for creating this impression, while the figurines of pottery and china, which of late have made the reputation of so many artists, are even more valuable in creating "a certain liveliness". These figurines, sometimes inspired by ballet or opera, sometimes by fiction, and sometimes by the common characters of everyday life, bring the art of statuary within the reach of the ordinary woman, whose means do not allow her to indulge in figures expressed in the costly media of bronze and marble.

Seasons and Æsthetics

Some of the monotony of home life may be mitigated by giving our rooms a different aspect in winter and summer. From the psychological point of view, variety in surroundings is highly important, and though we cannot actually change our furniture or our walls every six months, we can vary our hangings and the position of our tables and chairs, to give our rooms a very acceptable diversity of aspect.

The couch and chairs that are grouped round the fire during the cold weather, may be drawn into the room or placed near the window during the warmer months; if there are French windows leading into a garden, the table at which meals are taken or work performed may well be drawn up to it so that one may enjoy the fresh air while eating, writing, or reading. The thick hangings or cretonne curtains of warm, glowing tones that look so well in autumn and winter, will, at spring-cleaning time, give place to those of lighter, softer hue. Shades of organdie or gathered net may take the place of those of silk for the electric lights, and chair-covers of cool linen replace those of the darker rep or shadow tissue that has proved so practical for the dull days.

Renovating the Shabby Room

The furnishing and decoration of a room *de nouveau* is a comparatively straightforward matter as compared with that of renovating one that has grown shabby, without bringing into prominence the marks which time has laid upon it. Thus, in choosing new curtains for a room in which the carpet is no longer in its first youth, it is a fatal mistake to select for these some gaily patterned stuff under the impression that it will enliven the whole. What it will actually do is to accentuate and bring into prominence the faded deficiencies of the rest of the trappings. Unless one can afford to refurnish, one should introduce into such a room only the softest and most reticent of shades. Shadow tissues, with their soft blur of indeterminate colouring, are invaluable in this connection; they blend in with the rest inconspicuously, while at the same time conferring freshness of mien.

The room that displays some similarity of tone between its various parts, even though there is no actual attempt to match these up, gives an effect of homogeneity. Therefore when choosing new covers or curtains for a shabby room, endeavour to repeat in these some dominant note in carpet or paint. If there is to be a new cushion for the couch, take into consideration its colouring and do not buy a vivid fabric that will make the tapestry appear even more *passée* than it is already.

Furnishing the Hall

The plan of equipping the entrance-hall so as to give here also a furnished effect, as opposed to that of a mere lobby, is one that makes for a cheerful welcoming aspect as one enters from the street. In place of ugly coat and umbrella stands one finds attractive umbrella spills of coloured china and pottery, hat pegs fashioned of gaily painted wood or set into a long fitment of inlaid or carved oak or mahogany. Coats and wraps are kept in a small cupboard, panelled or painted, instead of being, as formerly, allowed to detract from the appearance of the hall by hanging in serried ranks from the stand.

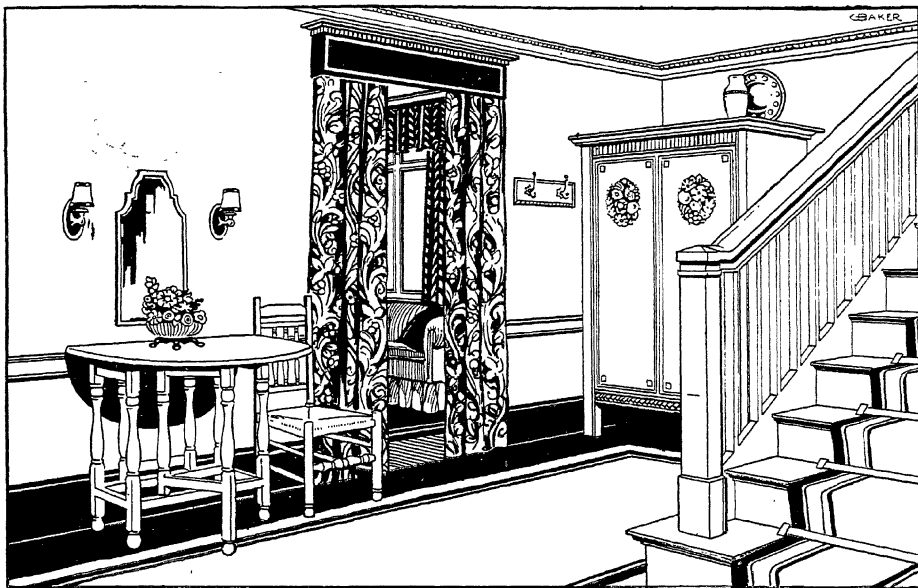


Fig. 52.—A Suggestion for the Entrance-hall

The ugly hall-table, with its angular corners that were apt to give the unwary an unpleasant thrust as they passed them by, is nowadays replaced by some decorative side-table or card-table in semicircular form, and the mistress of the house sees to it that this is kept adorned by a vase of fresh flowers, in addition to its card-tray and letter salver.

Utility in Furnishing

Similarly, in regard to the furniture, it is a very practical plan to select this in the first instance with a view to interchangeability. Those who dwell, not in mansions, but in homes of modest size, are ill-advised to choose for their rooms a variety of styles which, if commingled at any time within one room, would clash. In removing from one habitation to another, a certain readjustment of items is often advisable, and in order that this may readily be arranged, it is well to keep this contingency in view when selecting each piece.

A drawing-room suite is as unadaptable in this respect as the conventional dining-room

suite with its ponderous sideboard and massive oblong dining-table. But if in their place there be chosen in each case pieces in the style of Chippendale, Hepplewhite, and Sheraton, and a circular table either in one of these designs or of the school of the Brothers Adam, should it ever be found necessary to readjust the furniture, it can be done easily and harmoniously. In the same way, if the wardrobe with the plate-glass fitment be barred from the bedroom in favour of a panelled cupboard, and the toilet table be merely a Queen Anne card-table equipped with the necessary toilet impedimenta, instead of being the regulation dressing-table with the small drawers and toilet mirror affixed to the top, there will be no difficulty in making this, later on, part of another scheme in another room.

Built-In Furniture

For those who own their houses, built-in furniture that accords with the purpose of each room represents a space-saving as

well as a labour-saving expedient. Great character is given to a bedroom if its cupboards—both with hanging and shelf accommodation—are installed in the same style as that of the rest of the woodwork; while in the dining-room, the silver cabinet and the chiffonier that are part and parcel of the panelling represent not only a reduction in the work of polishing and dusting, but at the same time stand for a real æsthetic feature in the room. In the corridor that is sufficiently wide, a shallow fitment with sliding doors, and fitted with a metal rail, forms an acceptable storage space for frocks and wraps. In houses that possess no box-room, a similar arrangement is useful as a receptacle for suitcases and portmanteaux.

Few devices are as economical of labour as the basin fitment, with running water always available in each bedroom. This not alone rules out the filling of jugs and the emptying of basins, but also eliminates from the bedrooms the whole paraphernalia of

wash-stand and toilet impedimenta, making the daily "doing" of the rooms a considerably lighter task. Even in the dining-room such a fitment—camouflaged within a decorative corner cupboard—is a useful addition, for it saves the necessity of littering the kitchen when such work as the filling of flower vases or the washing of ornamental china is in progress. The provision of running water is especially valuable when it is desired to turn a room into a bed sitting-room. When no corner-cupboard is available, a decorative screen will aptly take its place.

Adjustable Furniture

Great strides have been made of recent years in regard to adjustable furniture. Beds and wash-stands are contrived in connection with pieces which present the appearance, when closed, of bureaux, sideboards, and bookcases, both style and workmanship representing a great advance over those which distinguished earlier products of this sort. Moreover, in the latest examples, various period styles are skilfully represented. The principle of a "bed by night, and a chest of drawers by day" has been wonderfully developed since the poet penned his description of what, in his day, was anything but an ornamental asset. Adaptable furniture deserves careful attention from all those for whom housing space is limited.

Out-Door Furnishing

Many modern homes are built with loggias, porches, or "out-of-door rooms". These porches are situated on the sunny side of the house, and are open on two sides. Pillars support the first-floor room which roofs the porch. In warm sunny weather this is the healthiest place in which to live and work, and even in cool weather such a porch can be used when heated, as the two solid walls which enclose it prevent any serious draught of air.

The porch can be simply, cosily, and attractively furnished. The floor is generally tiled with red bricks or with brick-coloured tiling, which gives an impression of warmth



Fig. 53.—Built-in Lavatory Fitment for Bedroom

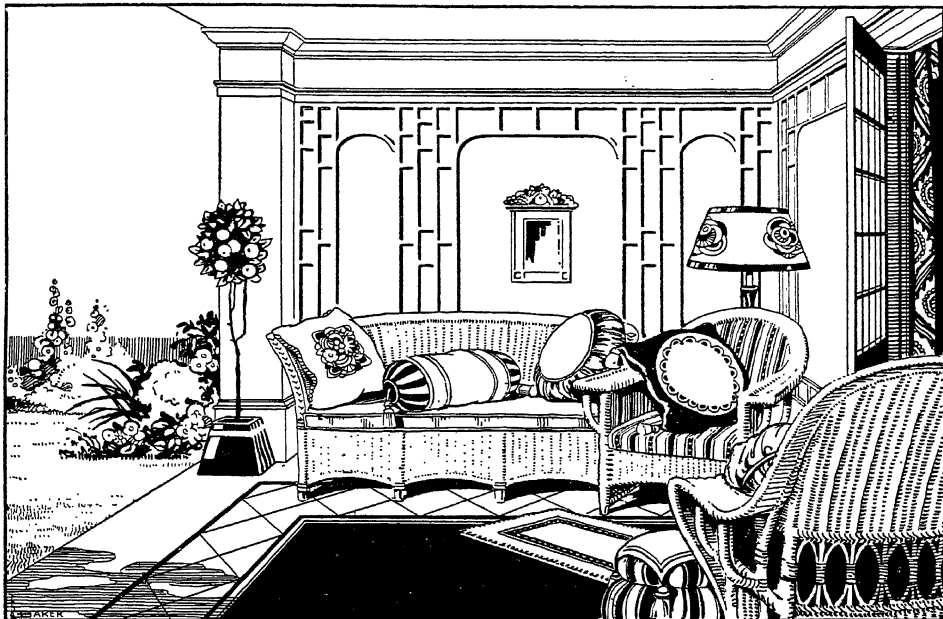


Fig. 54.—For Life Out of Doors: a Loggia with Suitable Furnishings

as well as of cleanliness. Beds of flowers are banked up around the outside edges of the porch, and climbing roses, clematis, jasmine, and other fragrant flowering climbers are trained up the pillars which support the roof. The two inside walls are most pleasing when distempered ivory-white or cream under a wood lattice painted green, or decorated in Poiret style, which is with crude designs of growing plants and flowers in natural colours on the white distemper. This latter form of decoration is particularly attractive.

Loggia Furniture

The loggia furniture and floor coverings selected should be of materials which are weather-proof, and can be left out in the porch in damp and rainy weather. Rush mats are most suitable, and can be obtained in a variety of colours as well as designs. If, however, the walls are decorated, plain mats should cover the floor. Wicker and rush chairs and tables can be left out of

doors in all weathers, and a great deal of art and science has been expended on creating porch furniture which is beautiful in shape, colour, and finish. Wicker tables should match the furniture, and some of these are made with a plate-glass top, which provides the same even surface as a polished wood table. Wicker work-baskets, and other furniture suitable for holding books and reading material complete the necessities.

The decorative note is introduced by plenty of brightly-coloured cushions in all the chairs, and the porch of a modern house is usually wired for electric light, which can be softly diffused through shades of cretonne with floral designs on wicker standard lamps.

Balconies

Most balconies are so small that their possibilities are not realized, and they are seldom used. Balconies generally lack privacy. This, however, can be remedied by the fixing of an iron rail round the edge

of the balcony about seven feet from the floor, on which curtains of sunproof material can be hung. These can be drawn so that any part of the balcony can be either closed in or exposed. Sun-blinds, like the window shades fitted to shops, often add considerably to the comfort of an exposed balcony—particularly in sunny weather. Balcony furnishings should be similar to those described for loggias, but probably smaller chairs and table will be needed; and there will be no room for anything else. For evenings and summer nights a standard lamp may be used, with a wire run to an electric plug in an adjoining room.

Garden Furniture

There are three different varieties of garden furniture; the first is of painted wood, the second of wicker, the third of linen canvas. Wooden furniture is not very often used in a small garden, because it is neither comfortable nor particularly attractive. Wooden benches are usually very heavy to move, and when once they have been set under a tree are regarded more or less as fixtures. Wooden tables are usually made on

a folding principle, so that they are easy to put away in a shed. Small, folding wood or iron chairs have durability to recommend them, and can be used for a great many years if repainted from time to time, with a stain which also protects the wood from weather. Wood-preserving stains are obtainable in a variety of colours.

Wicker garden furniture is particularly pretty when the house opens on to a paved terrace, and if there is a shed close by, the chairs and tables need not be carried far when they are put away. Wicker furniture does not fold up, and is therefore not suitable for carrying about in a large garden. Folding canvas chairs with shades and foot-rests are therefore the best adapted for garden use. They are comfortable, light, and easy to carry, and the canvas is made in many attractive designs and colourings. Hammocks have been superseded by long swing chairs in wooden frames with wide shades. Small tables fitted with large umbrella shades are used for working or reading, and for tea in the garden. All this canvas furniture can be folded up and packed away in a very small space when not in use.

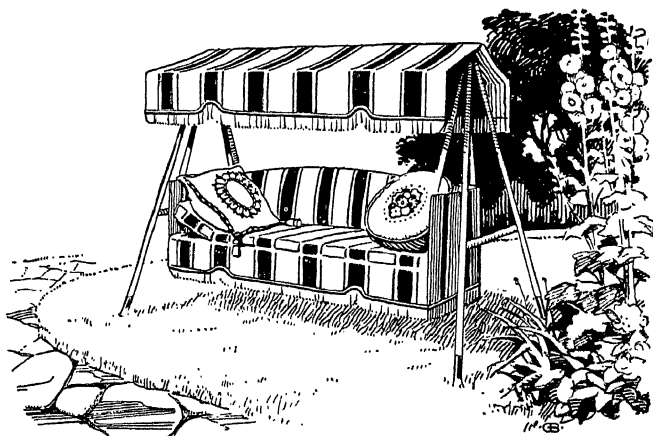


Fig. 55.—A Novel Type of Garden Hammock

INEXPENSIVE AND HOME-MADE FURNITURE

In the Auction-Room

The auction-room may prove to the impecunious either the greatest boon or the most deplorable booby-trap, according to the acumen with which the goods are examined and bid for. Successful buying requires: firstly, sufficient leisure on the part of the prospective purchaser to enable her to make an exhaustive examination of the lots that interest her, before the date of the sale; secondly, sufficient caution to have previously compared the measurements of the sale goods with those of the wall spaces into which she proposes respectively to fit them. Thirdly, she must be sufficiently level-headed to resist the atmosphere of excitement, which for the uninitiated may spell her undoing when bidding is afoot. And fourthly, she must have a flair for the genuine, to enable her to differentiate between authentic sale goods and the rubbish spuriously foisted into the auction by those unable to dispose of it elsewhere.

The private buyer often meets with better bargains at a sale that is conducted in a private house (though here too she must be on her guard against the fraudulent) than at one in an auction-room proper, where the dealers' ring is all against the amateur. She must, however, in any case, be on her guard in acquiring upholstered furniture, bedding, curtains, and carpets at auctions, unless she knows where these goods were used. The carpet of which only a corner is displayed to view, like the hangings that are tightly rolled up into a bundle, may be a source of disappointment when brought in its entirety into the cold light of day; while the stuffing of couch and mattress may similarly harbour moth, and even worse. Beware of second-hand furniture that shows signs of woodworm. This is extremely difficult to eradicate, and the pest will spread from its original home to the rest of the furniture in the same room. Second-hand china and glass can often be

secured at bargain prices, but it is inadvisable to allow oneself to be attracted by cooking utensils of unknown pedigree, even though the quality may be good. The reason for this is obvious.

Painted Furniture

The vogue for painted furniture provides womankind with the finest opportunity for combining the effective with the inexpensive that has fallen to her lot for many a year. Not a legacy need be scorned, nor a loan rejected, however incongruous the apparent nature of either, since by means of paint and brush, the most irreconcilable of possessions may now be welded into a harmonious whole. She, who is obliged to carry out her furnishings on thrifty lines, does well to haunt the second-hand shops and salerooms in quest of pieces which, in spite of their shabbiness, are strong in construction and of good proportions. It matters not if they be of humble deal, or of that unpleasing yellowish maple which is always such an eyesore to the housewife who appreciates mellow colour; for, so long as the lines are right and the workmanship reliable, they will fulfil all that is required of them.

In order to achieve the professional touch in painted furniture, at least three coats of paint must be applied after the varnish has been removed, an interval being allowed for drying and hardening before the succeeding coat is given, any unevennesses being rubbed down with sandpaper in order that no irregularities of surface may be visible. The last coat should be of a good enamel paint, applied with thinness and smoothness. A narrow bordering to the drawers and table-tops, small flower posies painted on the handles, and in the centre of bookcase uprights, dressing-table tops, and so on, will add considerably to the charm of the improvised suite. For those unskilled in freehand drawing, good stencil designs may be useful aids to success. (See p. 74.)

Useful Wood-Stains

Another method of achieving good effects from odds and ends of ill-assorted furniture, culled from a number of sources, is that of using a colour stain instead of a paint. Wood preservatives are now being made in a number of pleasant colour tints, among them a good grey, which, when applied to common woods, confers upon them the appearance of grey birch. A rich purple may be used, either alone or in conjunction with red-brown, to give the effect of mahogany, and a large range of greens are obtainable. The advantage of stain over paint is that it displays the grain of the wood instead of covering it up, and that, if well waxed, it gives a surface less liable to damage by scratching. A third method of transforming a shabby or an inferior piece of furniture is by means of lacquering after the Chinese mode. This plan involves a series of operations, necessitating both time and patience, but it has this reward, that, when finally accomplished, it gives a greatly increased monetary value to the object, even though it may have been but of ordinary white wood in the first instance. Complete outfits for furniture-lacquering are obtainable from the majority of firms that specialize in artists' colours.

Stencilling Furniture

Excellent and artistic effects are to be gained by the amateur of little or no art-training, if, before actually embarking upon the business of decorating her furniture by means of stencils, a little preliminary experiment in their cutting and application be made. Stencils may be fashioned either from a thin sheet of zinc or other metal, or from a prepared, transparent, stencil-paper. The former has the advantage of durability, the designs cut from it being available for a great number of occasions. The latter has the advantage of allowing the artist to view through it the position of each separate motif in relation to the whole. This makes it simpler to use. A stiffish oil-paper will lie more closely to the object to be ornamented than will the thinnest of metals,

and though it will probably tear before it has been used for a great number of times, the time taken in repairing its bridges will be compensated by that gained in its general manipulation. It will give sharper outlines than the metal stencil, which may allow colour to spread beneath the enclosed portions.

Cutting the Stencil

To cut the stencils, a special short and very pointed knife, with a handle which tapers at the end from a broadish base, is necessary. So is a sheet of glass on which to cut the stencil without tearing its edges. A design appropriate to the space to be filled must first be drawn out, care being taken to ensure that each component part is suitably connected by a slender bridge to the rest. The transparent oil-paper is placed over this, the pattern traced thereon in pencil, and the parts to be cut out darkened in order to reduce the risk of error (fig. 56). The stencil-paper is then placed upon the glass, and the knife held fairly upright while the cutting operation is in progress.



Fig. 56.—Stencil Plate and Design

If a metal stencil is used, the design should be drawn directly on to it. Ready-cut stencils are, however, not highly priced, and for those not skilled in design, it may prove advantageous to buy a selection of these in preference to carrying out the work oneself. Some especially attractive stencils hail from Japan, and include extremely artistic designs of birds, fish, landscapes, trees, &c. For

those who prefer to cut their own stencils, very excellent designs can be adapted from cretonnes.

Using the Stencils

When the stencils have been arranged upon the furniture, it is highly important that they should be so fixed as to eliminate risk of their shifting. If the wood is such as will not be disfigured by the use of drawing-pins, these may appropriately be employed for keeping the designs in place. Otherwise paper-weights or little leaden weights should be placed at the corners of each stencil.

Stencil oil-colours that are washable, are sold in glass bottles which admit of a stirring-rod being inserted for the purpose of stirring the medium frequently in order to secure a uniform tint throughout the work, and also for lifting out a small quantity at a time on to a saucer from which it may be taken up by the stencil brush. It is important that the brushes should be charged each time with as small a quantity of colour as possible in order that there may be no spreading. The proper stencil brush is a very short, stubby brush of hog's bristles set in a nickel ferrule on a wooden handle, and split at the points in order to give a soft, flexible tip. The brushes are made in a number of sizes, but the smallest size, compatible with the design chosen, should invariably be employed.

Improved Effects

Good effects are to be secured by introducing poker-work in connection with the stencilled ornament. This gives furniture the effect of being painted rather than stencilled, the poker-work filling up the outlines which would otherwise be left bare, and welding the whole together in a very acceptable manner. In the same way buttonhole stitch applied to stencilled curtains or table-covers gives the effect of a rich appliqué and greatly improves the effect.

Stencilled furniture may be varnished after completion, or may be left matt, since the best makes of colour allow of their being

refreshed from time to time with a warm lather of soap. Designs are, for the most part, taken from conventionalized flowers, checks, Greek key-patterns, and so forth; but for nursery furniture, some extremely clever, as well as simple, stencils of rabbits, owls, cats, cockerels, &c., are available. Stencils depicting sailing-boats, windmills, mythical dragons, butterflies, and highly formal pots of flowers form suitable motifs for furniture of different types.

Home-Made Furniture

A good deal has been written in times past of home-made furniture of the orange-box type, and a good deal of heartbreak and disillusionment have been caused in consequence. For furniture, however simple in character, must observe certain principles of construction, not exemplified in rough fruit-boxes. The labour expended on an attempt to make these durable as well as ornamental represents, as a rule, but wasted effort. One outstanding example, however, of a useful purpose to which a wooden packing-case may be put, is that of the cradle to be formed from a banana crate. Indeed this type of bed for the baby proves of especially suitable shape and size, and is being widely recommended by various guilds and schools of mothercraft for use in place of the more expensive specimens. Another form of improvised cradle is to be made from a wine or beer barrel cut in half from one flat end to the other, a half hoop from either extremity being used to raise the cradle from the ground (fig. 57).

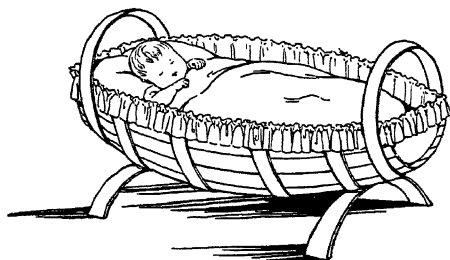


Fig. 57.—Cradle made from Half Barrel

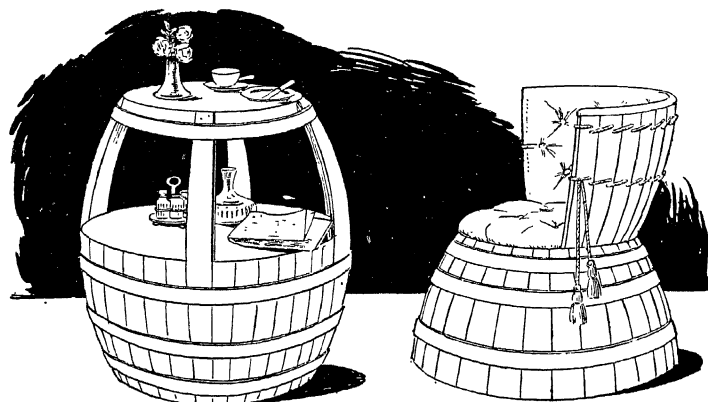


Fig. 58.—Barrel Table and Chair

A Barrel Table

Useful garden tables are also capable of being formed from barrels, and at any Belgian *brasserie* such tables may be found in ordinary use. They are formed by means of cutting away sets of alternate staves in the upper portion of the barrel, and inserting a lower shelf some half-way down. This is reached through the openings thus formed, giving a second tier for the reception of papers, cups, and ash-trays, while the top is utilized for tea-tray or work-basket. The central hoop of metal should serve to keep this additional shelf in its right position.

Similarly, in the "handwork" classes of some of our educational training colleges, students are taught how to make comfortable chairs from an ordinary barrel. For this purpose the barrel is cut bodily in two across its centre, the two halves then being set the one on the other with the ends contingent. From the portion placed on top, half the staves are cut entirely away, the remaining staves which form the back being firmly drawn together by means of coloured cords, threaded through holes pierced in the wood, and their ends left to dangle decoratively at the sides. A circular cushion, well stuffed with down—animal or vegetable, according to the amount available for its filling—completes a very comfortable chair, for use either in the house or garden. A

further decorative touch may be given it by painting the metal hoops in some bright colour, or by adding some simple form of painted ornament to the plain iron. A coat of some good preservative stain will protect the wood, and at the same time give an acceptable tint to the chair.

Home-Made Bureaux

Wooden lockers of the small, open type, such as were generally used in barracks and hospitals during the war, afford a means of making, at an extremely low cost, writing bureaux of real utility and beauty. Placed at a distance of, say, two feet apart, and connected at the top by means of a smoothly sawn plank of wood, calculated to accord in length and width, these provide a desk of the kneehole order, whose side portions, with their firmly constructed shelves, afford an admirable means of storing all the impedimenta in use at a writing-table. In regard to the decoration of the piece, two methods are open. Either it may be painted uniformly in a single flat colour, further adorned if desired with painted borders and single ornamental motifs, or it may be tinted in one or other of those stains that so well simulate ash, birch, oak, satinwood, or mahogany.

Dressing-Tables

A similar arrangement of lockers and connecting top serves admirably as a dress-

ing-table, but in this case the more suitable method of decoration is by means of a stretched cover of cretonne or coloured linen for the top, and a gathered valance or flounce of the same material to cover the fronts of the lockers and their sides. This gives a very picturesque, old-fashioned effect, most commendable for use in conjunction with a room arranged in old-world style.

Another type of dressing-table, which may be said to come under the "home-made" heading, is formed from a small kitchen table of deal, the front and three sides being concealed by a stiff petticoat of glazed chintz, while the top, painted to match the predominate feature in the furnishing scheme, is protected by means of a sheet of plate-glass. If it is, however, desired not to incur the expense which this represents, the table may be equipped with a removable cover of the chintz, neatly bound with a coloured ribbon.

For those gifted with neatness in handling paints and paintbrush, there is no necessity to resort to the use of a camouflaging valance at all, since the legs may be so

treated as to form, in spite of that angularity which always distinguishes the kitchen type of table, a most decorative feature of the whole. Legs painted a flat black (the technical term for the paint is "Brunswick-black, eggshell-finish"), and then decorated in a simple design carried out in deep ivory tint, give the effect of an old ivory inlay, especially if the amateur artist has taken the precaution to visit a museum beforehand in order to acquaint herself with the styles in vogue in this connection.

Window-Seats

Perhaps the most successful work in regard to home-made furniture is to be carried out in respect of window-seats, since strong construction rather than fine finish is the essential requirement. A little experience in the first principles of carpentry should enable the amateur to evolve for the window fitment a hinged lid, which will permit her to utilize it as a store-place for superfluous hangings, blankets, &c. Certain firms make a speciality of making stuffed cushions to fit any measurement of window-

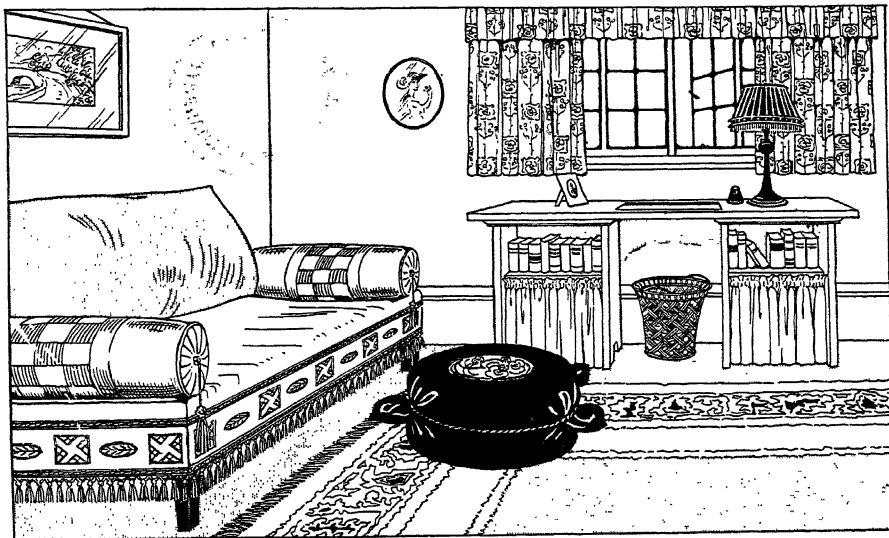


Fig. 59.—Home-made Furnishings

The divan is formed from a box-spring mattress, with cushions at the ends and back (see p. 79). The writing-desk is built up from wooden lockers (see p. 76). Instructions for the pouf are given on p. 78

seat, and since these, when finished, possess a firmness and solidity very difficult for the inexperienced to achieve, it is often wisdom to give over this part of the window equipment to their charge.

The Home-Made Pouf

A small article of furniture which may be made at home with success is the fireside pouf or dumpty. An excellent way of fashioning a dumpty of the small order is by means of a couple of circular hassocks, placed with their flat bases meeting in the middle, the two edges being firmly sewn together with packing thread worked by means of a packing-needle. A cover of patterned fancy cotton or of plain rep, made roughly to measure the whole, is slipped over it, sewn up at the side, and its four corners tied into little "ears" by means of harmonizing cords. Another cord is tied round its waist and finished off with tassels. If an unpatterned fabric is employed, an embroidered Chinese mat of blues and yellows worked on to a black ground, or a "motif" cut from a scrap of metal brocade will form an attractive ornament to the top.

For the larger size of dumpty, it is advisable to make the whole from a strong ticking, firmly stuffed with a filling of hair and wool. With such an end in view, a collection of bits and pieces may well be made for some months in advance, and it must be remembered that a certain admixture of old newspaper, cut up small, will represent an economical means of securing a nice firm pouf without much outlay. For the outer covering the use of two materials, a plain one for the lower half and a patterned one for the top, is effective. The cover may be made of the two fabrics combined, the join being hidden beneath the confining sash or girdle. For a pouf intended for the drawing-room, bunches of grapes or flowers in silks or velvets, stuffed with cotton-wool, would be appropriate.

The Home-Made Trolley

The dinner wagon or trolley on wheels has now become an important factor in the household in which the "count-your-steps"

slogan is in force. Ingenious trolleys of this kind are to be made from chairs that are past their prime, or whose backs have lost their rails and therefore become unsuitable for ordinary use. By affixing to the two front corners small wooden poles reaching a height similar to that of the back, and by adding to the top of these four extremities a tray-top, one secures, with the addition to the feet of castors—rubber-tyred, if possible—a useful little contrivance, the two tiers of which will afford a resting-place for considerably more than the usual tray will carry. If a handle of the type used for perambulators be affixed to the back of the upper tier, this will afford a means of pushing the trolley from one room to another with the maximum of ease.

The Hinged Table-Flap

A home-made fitment which may prove of the greatest use in a small home is the hinged table-flap, which may be affixed either to the wall of the passage outside the dining-room or in the dining-room itself, with a view to affording the maid a resting-place for her trays when a meal is in progress. To carry this out, it is first necessary to apply to the wall, by means of screws securely plugged into it, a length of wood to which will be hinged the table-flap, and underneath it a triangular-shaped support which, when the flap is not in use, can be laid back flat to the wall. This contrivance saves the expense of purchasing a separate serving-table, and economizes space in the home of small dimensions. (See fig. 60.)

A similar arrangement of a hinged table-flap may be carried out very effectively in connection with the sitting-room, where such a contrivance, instituted immediately below a set of hanging bookshelves, gives the appearance of a neat little bookshelf-bureau. Or the flap may be attached to a shelf of the bookcase instead of to the wall, the necessary support being afforded by iron brackets securely screwed to the uprights.

The Home-Made Stool

When a chair loses the rigidity of its back, and the whole acquires a "wobbly" in-

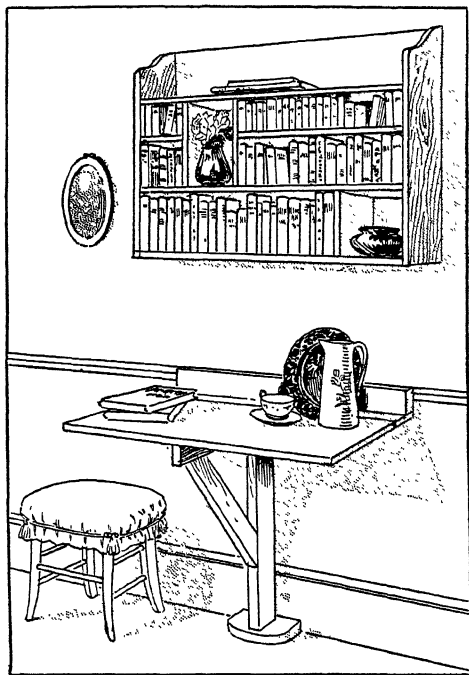


Fig. 6c.—Hinged Table-flap, Stool, and Hanging Book-shelves

security, it is far better to remove that back entirely, and fashion the chair into a stool, than to waste one's substance in endeavouring to render it of its former solidity. Instead, chop off the back, fashion a cretonne cushion cover to fit the seat, stuff it full of horse hair or fibre filling, and sew all round it a gathered frill of the cretonne. This makes a delightful fireside stool of a height which will please those who do not care for the more lowly stature of a pouf.

The Home-Made Divan

The ever-popular divan gives great scope to the woman who would fain achieve a big effect at a small outlay. A box mattress with a strong wooden frame makes an excellent and durable divan, which may be

used, if need be, as a bed for a visitor. It should be raised on short wooden legs, which a carpenter can supply. Or a couple of palliasses, such as were used last century in place of the spring mattresses that have superseded them, make an equally comfortable lounge. For covering, an old Paisley or Indian shawl makes an excellent drapery, while there is no end to the divers effects to be gained by the use of multi-coloured cushions.

To give the divan its full decorative effect, the wall immediately behind, or flanking it, should be treated in harmony with it. A piece of embroidery, or of brocade, similar to that thrown over the divan itself may be lightly tacked to the wall, and its top finished off with a narrow wooden moulding in black or painted to match the woodwork. If the cover of the divan is of a modern character, a piece of bold needlework in coloured wools will give an appropriate touch. Embroideries of blue, purple, and green worked on to an orange ground, or of black, mauve, and cream on a ground of jade would be effective.

Home-Made Accessories

Not exactly home-made, but rather home-inspired, are the various beautiful accessories to be contrived with the help of a carpenter by those who are clever in picking up bits of old panelling, old carvings, and so on. Thus a beautiful overmantel arrangement can be contrived from pieces of antique panelling, arranged in decorative form, while a fine pedestal for an Oriental vase may be devised from the poster of an antique bed, furnished with a suitable base. In the same way, corner-cupboards are to be fashioned from pieces of old wall-panelling, and recesses in the wall formed into enclosed bookshelves by means of the addition of shelves and of the panels that are to form the doors.

Making Loose Covers

(See *Needlework*, Vol. II.)



DECORATIVE ACCESSORIES

Decorative Notions

The smaller accessories to the furnishing scheme count for much, both in regard to general effect and in the development of what may be called the "decorative personality" of a house. Great importance attaches, for instance, to the choice of lampshades, cushions, table-cloths, and table-sashes, and many other details in the minor adjuncts which provide the finishing touches to interior furnishing.

Coloured Lampshades

A great feature is made of the decorative lampshade—both for standard lamps, wall brackets and central chandeliers, and many a room is definitely worked up to the colour scheme expressed by some shade of peculiar charm. Electric lighting, of course, represents the medium best suited to decorative treatment in respect of shading, since the heat generated is not such as to imperil, to any great extent, the delicate materials and tones employed. Clever effects are, however, also secured in connection with gas lighting, an inner shade of heat-resistant glass being used to screen the gas jet and its mantle, while the outer shade of silk or parchment follows closely on the lines of those designed for electric lighting.

Lampshades of Chinese inspiration enjoy a perennial popularity, the more elaborate

following on the lines of the pagoda and Chinese temple, tassels and ornaments in the form of bells, and chains of beads festooned from angle to angle, forming the great feature in their decoration. Almost all colours are employed for shading lights, the most successful, from the practical point of view, being tones of yellow, from primrose to orange; the majority of tones of pink, from blush to deep rose; and the softer tones of green. The first give a cheerful golden glow to a room, the second are proverbially becoming, and the third exceedingly beneficial to the eyesight. Blues and purples, though attractive in many forms of treatment, so far as their presence in daylight is concerned, are less successful in the effect produced when lit up.

Practical Materials

Silk shades, though capable of wonderfully beautiful effects, prove less practical in use than those of parchment, since they encourage dust to lodge in their folds, and are not capable of being readily cleaned. Silken shades are often painted in close imitation of the patterning of the china vases from which the table-lamp is formed, and, when this happens to be of Oriental origin or of Dutch "blue-and-white" faience, particularly good effects are to be achieved. This is work which an amateur with a knowledge of water-colour painting

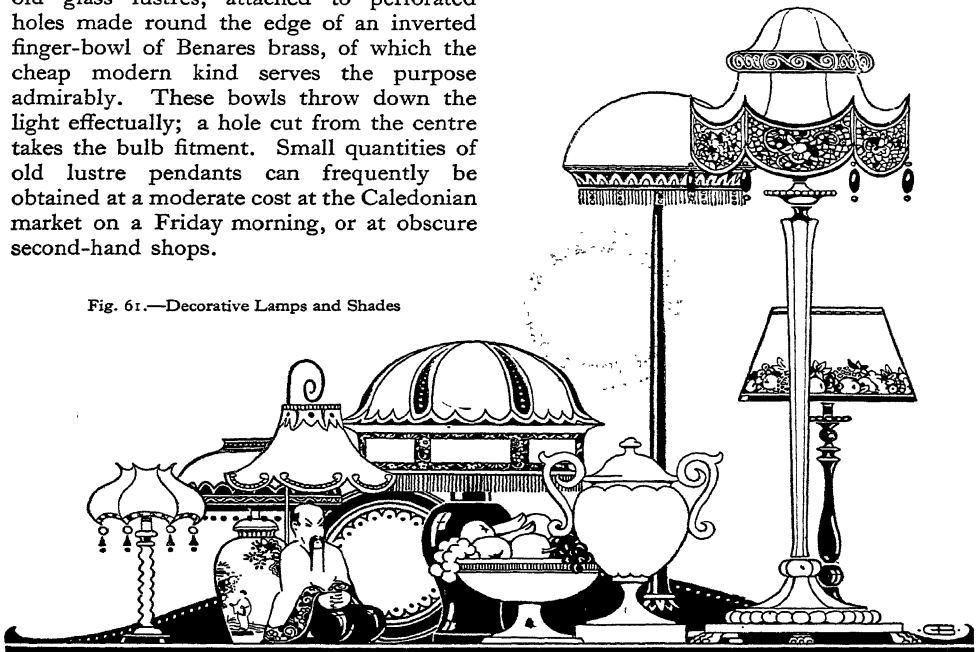
on silk should be able to carry out with little trouble. Silk shades treated in similar manner are used in connection with a number of "antiques". For instance, some extremely decorative lamps are contrived from old tea-boxes of lacquered metal, from ginger jars, and from old figurines—the shade in the latter case being given some fantastic form such as a parasol or palanquin. An inner lining of Japanese silk in ivory-white gives a softening effect to the decorated material.

Parchment shades, bordered in floral or geometrical designs, are both durable and ornamental. Shades of talc, fashioned respectively to represent tortoiseshell and Venetian gold-flecked glass, form practical and attractive shades, because, besides being very decorative in effect, they possess the advantage of being easily cleaned with a moistened cloth. They wear toughly, so that their initial cost, though rather higher than that of the paper and parchment shades, is ultimately justified. Highly ornamental shades to wall-lights are to be formed from old glass lustres, attached to perforated holes made round the edge of an inverted finger-bowl of Benares brass, of which the cheap modern kind serves the purpose admirably. These bowls throw down the light effectually; a hole cut from the centre takes the bulb fitment. Small quantities of old lustre pendants can frequently be obtained at a moderate cost at the Caledonian market on a Friday morning, or at obscure second-hand shops.

Decorative Cushions

The colour note of the modern sitting-room is often given by its cushions. Here an element of the fantastic may be introduced with good results, for the more elaborate the shape and the more exotic the material, the more striking will be the effect of the cushions. Cushions of circular and elongated oblong shape enjoy even more favour than those that are square, while handsome bolsters, much betasselled and betrimmed with metal galons, are equally popular for settee and floor use. A simple and effective way of constructing a cushion cover is to cut it of measurements which either allow of its hanging loose to the extent of some five or six inches at two ends, or from all four sides. In these covers there must, of course, be a line of stitching introduced to correspond with the exact dimensions of the cushions, so that the additional material hangs evenly after the manner of a border.

Fig. 61.—Decorative Lamps and Shades



Ruchings, either of the same material as the cover or of a contrasting hue and fabric, represent an easy way of finishing off a cushion effectively and economically. These should be cut on the cross of the stuff, and corded neatly at the edges with a cotton piping. They can then be nicely regulated over the edges of the cushion, and be elaborated, if necessary, by means of additional ruchings, inserted under the cordings on to the front of the pillow.

Remnants of Silk

Decorative pillows afford a means of using up oddments and sale remnants to good effect. Squares of brocade, set diamond-wise, may be eked out with triangular pieces of satin added at the corners, strips of silk may alternate with strips of velvet, Chinese embroidered sleeve bands may be fashioned into covers in conjunction with broad ribbon of harmonizing hue. For trimming, almost anything from a scrap of real lace to a strip of fur may be utilized. Fringes of gold and silver thread and of coloured silks are greatly used; so are bunches of padded fruit and flowers. A good scheme in connection with cushions is to exploit for their covers several shades of the same colour. Thus a black-covered couch would look admirable with half a dozen cushions ranging in tone from Parma mauve to deep purple, while one of beige would present an equally charming appearance if its cushions rang the changes on blue from Wedgwood to sapphire.

For the pillow which is intended to pro-

vide a comfortable resting-place for one's back, try the expedient of attaching to it by means of a cord, whose ends are sewn to the upper corners of the cushion, a leaden weight, covered for the sake of appearances in silk like that of the cover, and trimmed with a galon braid. When this weight is allowed to hang at the back of the chair, the cushion in the front will keep its place between the shoulders of the occupant.

For the Table

Though the table-cloth, as it was known in nineteenth-century days, no longer holds a place in decorative schemes, some very acceptable covers in chenille, and coloured cloths bordered in furniture *passementerie*, still find favour in the home. For the room furnished in Jacobean style, the long table-sash or runner is largely used. This may be made of velvet, suède, woolback satin, or of cloth embroidered in wools; indeed it may be treated in any of a great number of ways. Like the cushion, it may be trimmed after the method most attractive to its owner, gold tinsel braids, coloured crochet insertions or leather thongs, threaded through slots cut in the runner, being a few of the many ways in which this table accessory may be varied.

For the occasional table, the dressing-table, or the washstand that boasts a glass top, many decorative notions are equally capable of exploitation. Under the glass may be placed a piece of the cretonne, silk, or linen that forms the curtains to the room;

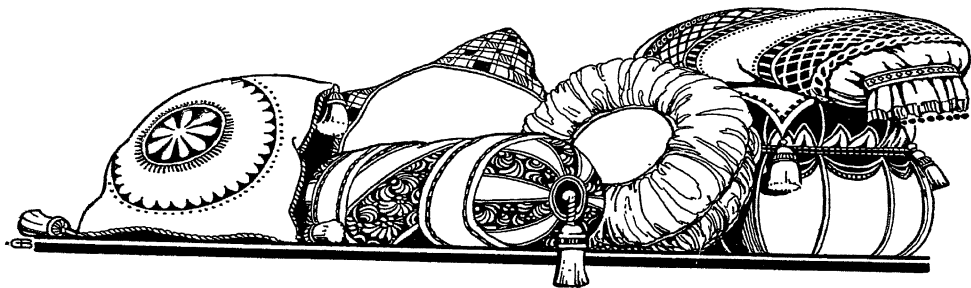


Fig. 62.—Group of Decorative Cushions

or any scrap of old lace or embroidered muslin which may be too tender and delicate in its threads for long exposure to the air. Even dried autumn leaves in their beautiful gamut of reds, orange, and brown, may serve to decorate the glass-topped table. So, too, may a well-designed piece of wall-paper. The same holds good of those glass door-plates which are now being so widely substituted for plates of metal on account of their hygienic, labour-saving virtues. For table-centres every kind of material and every kind of artistic handicraft may be employed.

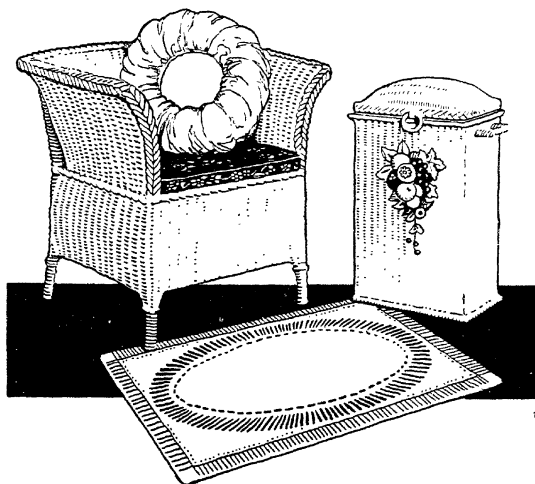


Fig. 63.—“ Loom-woven ” Furniture: Chair and Soiled-linen Basket

Soiled-Linen Baskets

In the bedroom the linen basket is receiving a great deal of attention from the decorative point of view. In place of the plain cane, palm-leaf and wicker formerly employed, we now find linen baskets of strong cardboard, covered in cretonne or linen, linen baskets of three-ply wood, stained to match various types of furniture, and linen baskets of enamelled metal of great sanitary and hygienic merit. Baskets of what is known as “loom-woven” wicker represent a great advantage in that they possess a thin metal running through their basket-weaving, so that, however full they may be stuffed, they evince no inclination to lose their shape. They are obtainable in any shade to accord with colour schemes, and can also be secured in a gold finish. Indeed, gilt linen baskets, with bunches of artificial fruit and flowers added to lid and sides, are greatly liked.

A very practical form of soiled-linen receptacle is that which consists of a square stand of wood, formed from four uprights connected by stretchers at top and base. From these four corners is hung a deep bag of coloured linen, drawn together at the top by means of a drawstring threaded

through its hem. This bag can be easily laundered, or replaced from time to time with small expense.

Work-Boxes

Old tea-caddies and antique card and counter-boxes are much in request nowadays for the purpose of work-boxes, while those small boxes of inlaid Tonbridge ware, English lacquer and sandalwood, which were in vogue in early Victorian days for the reception of *billets-doux*, are similarly sought after for needles and cottons. But for those whose taste does not lead them in the direction of the antique there are, in great variety, boxes in every shape covered in gay cretonnes, striped or flowered, spotted or futuristic. Similar boxes are carried out in sizes suitable for hats, so that the bedroom need no longer display a litter of cardboard handboxes of shabby mien, but on the contrary may find a feature of real decorative interest in its assembly of decorated hat-boxes. For the room which does not boast too much cupboard accommodation, these cretonne-covered boxes, in sizes suitable for hats, blouses, gloves, handkerchiefs, &c., are most handy.

Mantelpiece Notions

The old-fashioned mantelboard, with its hanging flounce of woven bordering, has given place of late to less dust-accumulating treatment. A glass strip cut to fit the mantel-shelf is a very practical means of treatment, since it allows of being dusted daily without any resultant streakiness from a not too immaculate cloth. A length of coloured ribbon of rather thick satin, on to which are applied little Chinese figures and flowers cut from a strip of Oriental embroidery, forms a delightful backing to the glass. Draperies are seldom used, but in summer-time a pretty colour note may be introduced by hiding the empty fire-place by means of a fringe of ribbons in variegated colours, sewn at the top to a narrow band, and weighted at the base with large glass beads.

Passe-Partout Notions

The ease with which small pictures and photographs may be framed *en passe-partout* by the amateur puts several excellent decorative effects within her scope. Editions illustrated by Rackham, Dulac, and other artists are often used with great success as a means of providing an entire series of pictures in the same spirit, size, and style. These, arranged at formal intervals round the walls along the line of vision, give it at once interest and character. Or some half-dozen of these colour illustrations would form an attractive overmantel arrangement at a very moderate outlay. Photographs in *passe-partout* similarly hung are better in effect than when framed in wood.

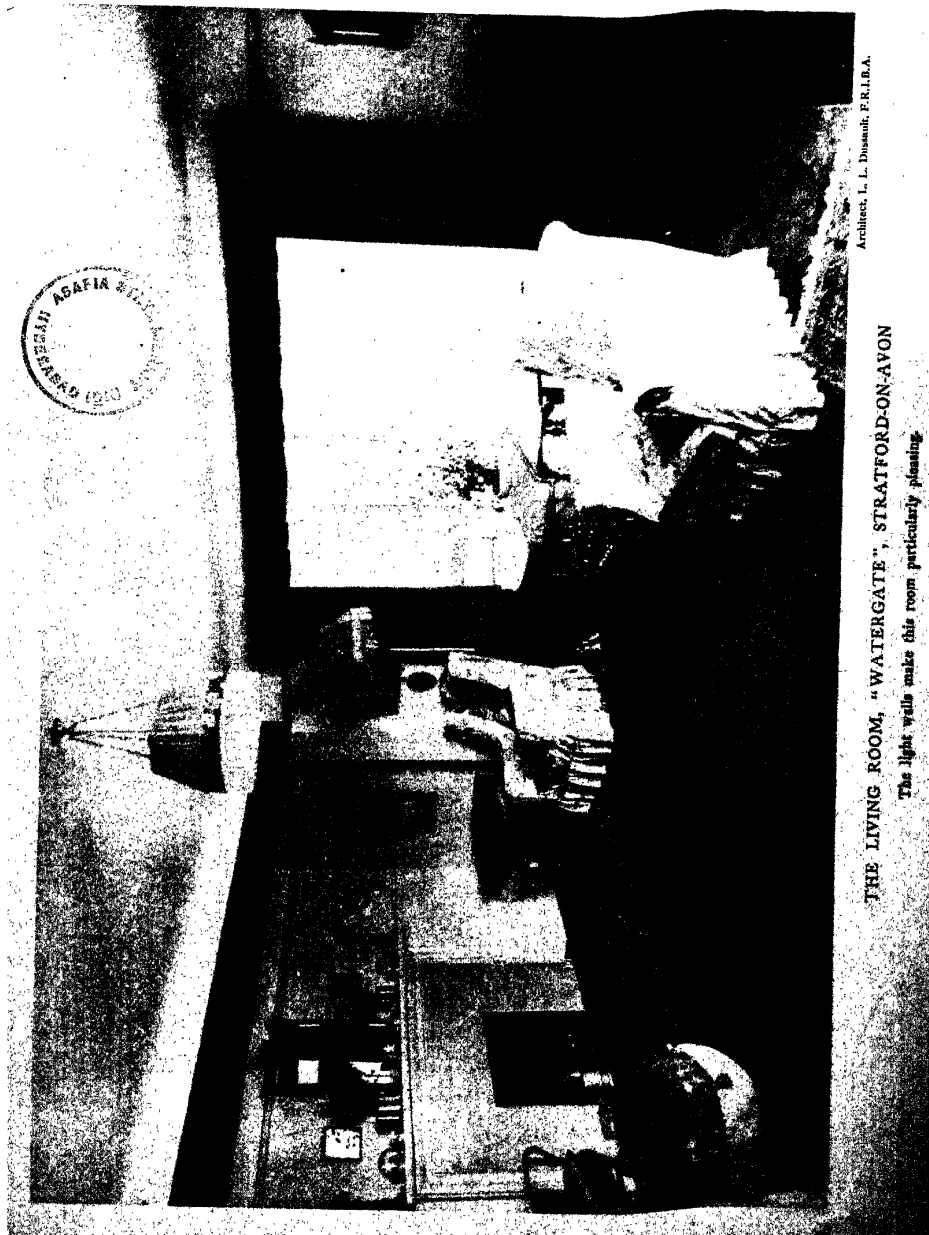
On the Arrangement of China

It is doubtful whether, once a collection of china is immured within a cabinet, its owner derives much real pleasure from it. Just as books locked behind glass doors cease to display personality, so do glass and china, thus disposed, fail to produce their finest effect.

Though it may mean the personal attention of the mistress of the house in the matter of dusting, the most pleasing way of displaying the ceramics is either on the several ledges of one of those wooden pyramids which are sold for erection on the top of some decorative cupboard or chest, or upon hanging shelves such as are more generally used for books. A good plan is to have series of glass shelves cut and affixed to uprights of wood, to which little rests have been secured. The beauty of the glass shelf is that it enables each object to be viewed from below as well as in front, the whole effect being particularly light. Such shelves, like the pictures, should be affixed to the wall at the height at which they come most readily within the line of vision. The same rule applies to mirrors. Too many people are inclined to "sky" their possessions.

Few Ornaments

In regard to ornamental accessories, it is gradually becoming more and more recognized that the less there are, the better the effect obtained. Hence the vogue for a single picture, a single example of Chinese porcelain, a solitary length of wall-tapestry. The "over-dressed" room of former years is quite out of fashion to-day. Neither charm nor cosiness is to be achieved by a mere multiplicity of adjuncts, and she who would make her room a real haven of rest must be constantly weeding out from it rather than adding to it. For owners of many possessions, the Oriental custom of displaying but a few objects at a time, and varying these periodically, is one that is steadily gaining favour. Give the room a lived-in air, and a character that is indicative of the personality of its owner, and the rest may be relied upon to take care of itself. The room that, like Topsy, has "grewed", will possess an individuality superior by far to that which belongs to the room arranged *en bloc* by the professional furnisher, no matter what outlay has been involved in its equipment.



Architect, L. L. Dunsen, F.R.I.B.A.

THE LIVING ROOM, "WATERGATE", STRATFORD-ON-AVON

The light wells make this room particularly pleasing



ORNAMENTS AND COLLECTIONS

Valuable Ornaments

There are certain types of ornament which are never out of fashion, and never in bad taste, because of their intrinsic value and natural beauty. These are the things which collectors cherish. They include beautiful china and glass, old silver and pewter, old pictures, prints, and etchings, and antique Eastern rugs and carpets. But, to obtain the best decorative effects from them, they must be placed in the right setting. Some look best when they are displayed alone, as for instance an antique Chinese vase which may be used to furnish and decorate an entire corner of a room, when set on a pedestal by itself; whereas by being placed in proximity with other ornaments, it would entirely fail in that effect. Small pieces of bric-à-brac, however, are best displayed in a glass cabinet in the form of a collection.

A Proper Setting

Women in whose homes heirlooms find a place, should endeavour to enhance their decorative value by giving them a proper setting. For instance, it is useless to try and fit old pewter into a modern boudoir; pewter belongs to a certain period, and demands the furnishings of that period as a setting. Old English china and glass, if used for ornament, also demand their proper setting; they may, however, be displayed in the form of a collection, behind glass, in any modern type of room. Old prints and etchings require simple backgrounds, reminiscent of the backgrounds on which they were originally intended to be hung, in an age when patterned wall-papers did not exist. Eastern treasures also require a simplicity of setting.

The true Eastern art lover desires one ornament or picture at a time on which his eye can feast and rest; and this he changes for another before he tires of it. Eastern rugs are accustomed to being spread on hard and polished floors, and so nothing

displays them to better advantage than polished wood or parquet flooring.

Expert Knowledge

To furnish one's home with treasures is no easy matter. It demands an innate love of beauty, a natural flair for the real thing, and—if a collection is contemplated—it requires a sound knowledge of antiques, their characteristics and their history. Even this is not enough; no collector can be sure of his judgment until he has gained experience in the actual handling and practical study of the article he collects. This alone will constitute a certain measure of insurance against his mistaking fakes and reproductions for the real thing.

China and Porcelain

China is always a favourite form of ornament, and the most usual choice of the amateur collector. A few paragraphs about English china, and the best-known makes and marks, will therefore not be amiss. It was not until the reign of Queen Anne that an appreciation of china took hold in England, but the Hanoverian sovereigns were the first to foster its production. Hitherto its manufacture had been confined to the Continent, principally to France. In England the use and manufacture of pottery only, of a coarse strong type fit for everyday wear and tear, dates back to a very remote period.

Porcelain or china is fine and translucent, and as the name implies came originally from China, where the secret of porcelain making was jealously guarded until it was obtained by Père d'Entrecolles, the Superior of the French Jesuits in China, from the converts in the province of Feoliang, and sent home by him with full instructions and specimens to Père Orry in Paris in 1712; and this valuable information resulted in the setting-up of the famous manufactory at Sèvres. The best-known makes of English china are dealt with below. All original pieces bear the special marks, which

are reproduced in order to enable the amateur collector to recognize any pieces of old china he may be fortunate to "pick up".

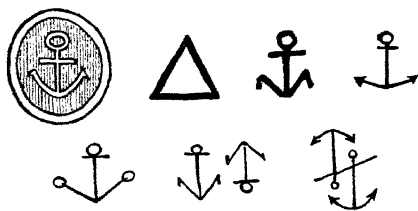


Fig. 64.—Chelsea Marks (1745-69)

Chelsea

Chelsea was long renowned for the production of glass, but it was not until the year 1684 that a certain John Dwight claimed to have discovered the mystery of making transparent porcelain at his manufactory at Fulham, and this seems to have been the real beginning of the Chelsea china works. George II greatly encouraged the development of porcelain making, and under his patronage Chelsea attained its fullest success and prosperity. The finest pieces of china were turned out under the management of Nicholas Sprimont between the year 1750 and 1770. The only reliable marks are triangles and anchors, and here and there the date may be met with (fig. 64).

Bow

This china is especially valuable because of its rarity. The factory seems to have been established in 1730 but was broken up and

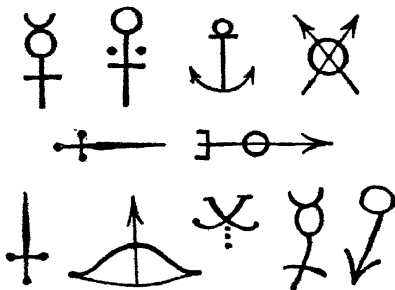


Fig. 65.—Bow Marks (1730-75)

amalgamated with the works at Derby in 1775. The principal marks (fig. 65) are anchors and arrows and occasionally a bow and arrow.

Derby

The Derby porcelain factory was founded by one, William Duesbury, in 1751. A distinctive feature of Derby china is the rich blue border, frequently gilded. The paste, or body, is white and often painted with flowers and landscapes. It is usually marked with a crown, whence the expression "Crown Derby", and also with a "D" or "Derby"

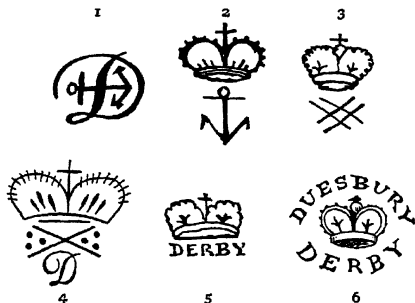


Fig. 66.—Derby Marks

1, 2, Chelsea-Derby (1760-80). 3-6, Crown Derby (1780-1815).

in writing or print (fig. 66). The best specimens were made during the latter half of the eighteenth century. In 1784 the Derby and Chelsea factories were amalgamated.

Plymouth

The Plymouth factory is remarkable as having been the first started in England where native materials alone were used, a white clay and "growan" stone having been found in Cornwall. This china was ornamented chiefly with shells, limpets, and cockles, and with birds and flowers on cups and saucers. A milky white and full cobalt blue are the distinctive colourings. The manufacture was afterwards transferred to Bristol, where the favourite ornamentation consisted of wreaths—very often in laurel green. The commonest mark is a plain blue cross.

Worcester

The Worcester Porcelain Company was started in the same year as the Derby Company—in 1751—under Dr. Wall, and a

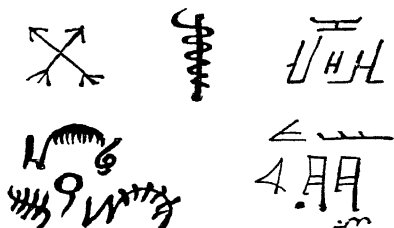


Fig. 67.—Worcester Marks, used previous to 1780

"W" figures in many of its works. George III and Queen Charlotte became patrons about 1787, when the word "Royal" was prefixed to the name. Early Worcester is distinguished by a very brilliant blue with a greenish tinge, and what is called salmon scale in blue and long-tailed peacocks in medallions.



Fig. 68.—Worcester Marks

The crescents are most usual on *printed* wares, and the shaded crescent is found on *printed* wares only. The business was purchased by Flight in 1783; Barr joined in 1793. Anything marked with those names is indisputably Worcester.

Wedgwood

Josiah Wedgwood, the founder of the celebrated Etruria works, also came into prominence under George III. His first great discovery was the famous cream coloured Queen's ware, one of the earliest being a breakfast set and candle-cup which he presented to Queen Charlotte in 1762, after which she appointed him Queen's Potter. His black and his jasper were much celebrated, the latter was used for making the raised white figures on cream, lavender, blue, and black grounds, always associated with the name of Wedgwood.

Many old Wedgwood plaques and medallions have an artistic value quite apart from their ceramic excellence, because Flaxman, the sculptor, made models for them. Bentley was for some years in partnership with Wedgwood, and the marks on the ware were simply one or both names. An initial or the affix "and Co." is a sure sign that the piece so marked is not genuine.

Other English China

Liverpool china is rare, having been made for about a century or less. It is chiefly remarkable as affording the first instance of transfer printing on pottery by a certain John Saddler, who entered into partnership with Guy Green. Anyone who meets with an old bit of pottery marked "Saddler and Green" may be sure that it has a certain value. Doulton ware first became popular at the Exhibition in 1851, though its merit had been previously recognized. Spode, Copeland, and Minton are all modern artistic potters whose works will long be sought after.

French Makes

Sèvres and Limoges are the best known of the French manufactories. A volume might be written about Sèvres china, and the mark alone would fill many pages of it. The company was formed in 1745 under Adams, a sculptor, and transferred to Eloy Richard about eight years later. Louis XV took the greatest interest in it, and paid one-third of the cost, allowing it to be called the

Manufacture Royale de Porcelaine de France. Two L's reversed formed the regular mark, and a letter of the alphabet was added to indicate the date, beginning with A for the first year. This continued until 1777 which is marked by a Z, and then began a double letter period with AA, which went on till 1795 when RR was reached, and that style of marking ceased. The special colourings were the old *bleu-de-roi*, the turquoise that followed it, the Du Barry or Pompadour pink, the *violet pensée*, *jaune claire*, *vert-pomme*, and *vert-pré*.

This was the period of the *pâte tendre*, which fell into disuse owing to the desire to copy the hard paste of Dresden. The secret was purchased in 1761, but even then the paste could hardly have been made in France but for the fact that a poor surgeon's wife, near Limoges, looking about for something that would save the expense of soap, discovered a white greasy earth that proved to be true china-clay or kaolin.

roi is distinctive of the Marcolini period—just a hundred years—which is generally denoted by a star between or above crossed swords, which are the most common of the Dresden marks. Modern Dresden china is often good and cheap and the marks (fig. 69) are very closely copied.

Austria has produced some fine porcelain in Vienna, Denmark is justly renowned for its beautiful Copenhagen china, while the best Dutch china has the Delft mark.

Oriental China

Antique Chinese pottery is most artistic and valuable. A great deal of porcelain is specially manufactured in China for export to the West, and some knowledge of Chinese pottery is needed in order to obtain really valuable pieces. Chinese characters within a square denote Chinese origin, whereas anything that is marked with a crescent may be assumed to come from a Mohammedan country.

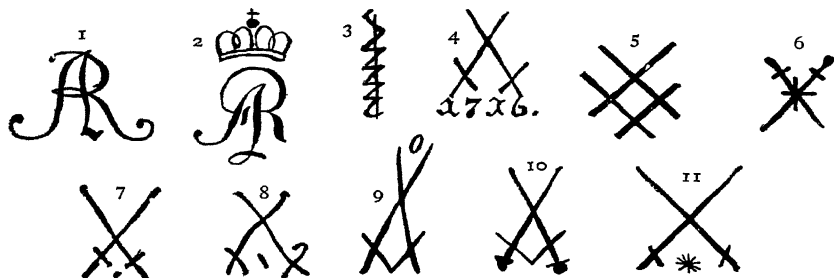


Fig. 69.—Dresden Marks

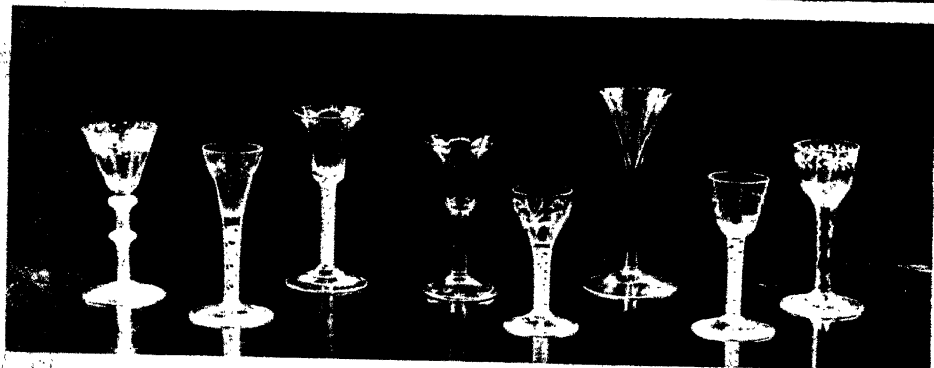
1, 2, Meissen Ware, 1709-26 (Augustus Rex—for the King's use). 3-6, 1715-20. 7, 8, King's period, 1770. 9-11, about 1796. One or more stars denote the Marcolini period.

Other Continental Makes

Of German china, the most famous is the Dresden, which was made at Meissen ever since 1709. Very early specimens are dark red, but a very fine white porcelain succeeded this. In the middle of the century Saxony became one of the battle-grounds of Europe and the manufacture of Dresden china ceased; it was, however, revived in 1778, and became distinguished for figures and landscapes. The well-known *bleu-de-*

Glass—Old English

It is not until comparatively recently that glass has come into favour with the amateur collector. Old English glass is, however, a most fascinating subject, but one which requires considerable study, because the glass bears no marks on which the collector can depend. He must have some acquaintance with the characteristics of its texture or "metal", as it is called, as well as of the various shapes and the nature of its orna-



By courtesy of Dr. Willet Carrington

EXAMPLES OF OLD ENGLISH GLASS

Top row: Double-lipped Finger-Bowl, Rummers and Jelly-Glasses. Middle row: Eighteenth-century Wine-Glasses. Bottom row: Old English Glass Decanters.

mentation. One of the most reliable authorities on the subject is Mr. Albert Hartshorne in his book on *Old English Glass* (Arnold, 1897). Many more recent works have, of course, been written, but these are more or less based on Mr. Hartshorne's principles.

Prior to A.D. 1700 very little glass was made in England, the finest specimens being produced during the period 1690 and 1810. Glass was first used in England for domestic purposes in the manufacture of drinking glasses, and their evolution can be traced through the modification in the feet, stems, and bowls. The earliest form of stem is the baluster or moulded stem; this was followed by the plain stem; and air twist, white twist, and cut stems are cherished examples of a later period. These periods are not defined but overlap, and the plain stem, which was easiest to make, has been produced almost continuously. It is useless here to enlarge on the many varieties of bowls; and the formation of the foot also requires careful and practical study.

Cut and Decorated Glass

Towards the end of the eighteenth century fine examples of hard clear pure glass, beautifully cut and finished, were produced, and their manufacture was not alone confined to drinking glasses, but also to bowls, jugs, decanters, salt-cellars, vases, and other articles of table use. A considerable amount of interest is attached to souvenir glasses, which are sufficient to form a collection in themselves. Many of these are beautifully engraved with portraits, names, and dates, or with family emblems; while many fine glasses were ornamented with beautiful designs in diamond etching or fluoric acid etching. Some of the finest old cut-glass is Irish—old Waterford being especially sought after.

Continental Specimens

Very excellent glass was produced on the Continent; Bohemia and Venice being especially celebrated for the beautiful texture, colouring, and form of their productions. Germany produced less beautiful, but never-

theless interesting specimens. Continental glass, however, is an entirely separate subject, and it is only the amateur who will endeavour to collect Continental as well as Old English glass.

Pewter

Fortunate are those who possess fine examples of old pewter, for it is now exceedingly difficult to find, owing to its great popularity with collectors and also the fact that between the years 1820-70, when earthenware and china generally supplanted pewter for general household use, many tons of pewter were sold as rubbish and destroyed.

The Age of Pewter

In France we hear of pewter being used as early as in the eleventh century in churches, for candlesticks, chalices, baptismal bowls, and other articles of ecclesiastical use. For domestic purposes it was probably used on the Continent sooner than in this country. One of the earliest historical references is to the pewter vessels used at the coronation banquet of Edward I in 1274. The making of pewter in Germany and Belgium gained such large proportions early in the fourteenth century that a guild was formed in England in 1348, with powers to regulate the quality and workmanship of the ware, in order to foster its production in England. At the beginning of the fifteenth century pewter was being manufactured for general use all over Europe, and the Pewterers Company in England rose to a position of great importance. Scotland does not seem to have taken up pewter making until the very end of the fifteenth century.

In the sixteenth century decorative pewter was introduced, but, owing to the strife between Church and State, a great deal of the sixteenth century pewter was destroyed, and specimens are very rare. The decline of the pewterers' trade commenced in the seventeenth century, when glass and china began to take its place for domestic use. In France many of the pewterers tried to decorate their wares with gold and silver, and even with lacquer, in an effort to make

them more attractive, but without avail, and the eighteenth century marks the closing era of the pewterers' trade.

Pewter Collecting

When collecting, it is impossible to rely on the marks. A great deal of hall-marked pewter is of poor quality, whereas a great deal of pewter bearing no marks at all is of very high grade. It is only by constantly handling the pewter—in fact, by living with it—that collectors can really come to possess sound knowledge and judgment. Pewter is generally an alloy of tin and lead, but not necessarily so; and there are many other possible combinations which are found in very fine examples. Pewter belongs primarily to the Jacobean age—the age of oak—it is therefore best displayed on old Jacobean dressers or in rooms with oak panelling.

Other Antiques

It is impossible to deal in detail with old Sheffield plate and silver, watches and clocks, old prints and etchings, about all of which many books of reference have been compiled. Nor is it possible to describe at length the characteristics of Persian and Oriental rugs and carpets, Chinese embroideries, and of the numerous other articles of value used to beautify the home, so that amateurs may be able to judge of their authenticity. For furnishing purposes, the amateur will often derive as much satisfaction and an equally good effect from a good reproduction as from the original itself. If, however, the article is collected for the sake of its intrinsic value, as well as its decorative qualities, then expert advice should be taken before it is purchased.

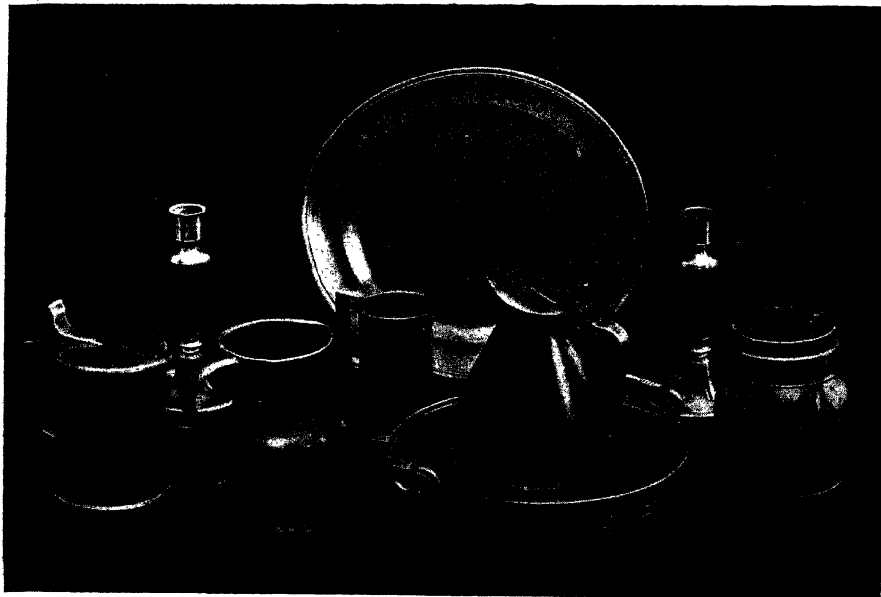
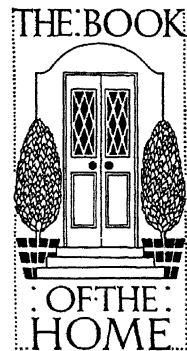


Fig. 70.—Old Pewter for the Collector and for Decorative Purposes
(Photographed from selected pieces kindly lent by Capt. R. Harrison, Rye, Sussex)

The pieces shown above mostly belong to the eighteenth century, e.g. the beer or cider jug (second from left) is assigned to the year 1725, the two-handled bowl (useful for roses or fruit) to about 1730, the large plate dates about 1760, and the pair of candlesticks about 1790. It may be useful to state that current prices for the items named are round about 50s. each; but the small measure (in front of plate) is obtainable for 17s. 6d., while the large Normandy milk jug (inside bowl), date about 1760, is valued at 90s.

HOUSEHOLD ORGANIZATION AND MANAGEMENT



Organization and Management

ARRANGEMENT OF WORK

Our Homes

OUR homes are the foundation of private and social life, and if we look upon them in that light and consider the vast influence they exert in the relationship between husband and wife, on the upbringing and future of our children, and also as a background to the immediate social circle with which we surround ourselves, then we can realize indeed how much a home may mean for good or for evil. Ruskin, in his *Sesame and Lilies*, has paid the highest tribute which man can pay to the mistress of the house. He makes her a queen, reigning supreme in her small domain, with the power to rule well or to rule badly; with the power to make her subjects happy or unhappy; with the ability to cause strife or to avoid it. She may set her children an example of order and cleanliness, and of work well and nobly done. Every woman who has a home should know this little book, and she will feel that the work she does is not drudgery but a high privilege.

Nevertheless, no woman of to-day wishes to occupy the whole of her time with housework. Nor need she. Modern domestic science has made great strides. There is a right way and a wrong way to do things; and there is a short way and a long way. Even for the most naturally gifted housewife, there is always something to be gained by studying the methods which others have found to be the most effective and efficient.

Labour-Saving Homes

Those who are so fortunate as to be able to build new houses, and are far-sighted enough to build in the modern way, can plan and equip their homes so that a minimum of labour is required in keeping them clean, neat, and orderly. Modern labour-saving appliances and devices will further reduce the work that must be done. Those who must make shift with old-fashioned homes can install appliances which will lighten and expedite housework. They can study modern furnishing schemes, which make for utility as well as for beauty, and they can carefully adapt their own furniture to this end. They can study the best and quickest methods of doing work, and also the means by which unnecessary work may be avoided.

Housekeeping does not come naturally to every woman, even if she is a lover of home. If her house is to be well organized and well run, she must bring to her housekeeping sound knowledge, powers of organization, method, and routine. Only thus can the wheels be set running smoothly, and make it possible for the work to be done efficiently and easily by those who work for her, or by herself alone.

Household Appliances

Present-day conditions make the possibilities of labour-saving a very important factor in household management. Economy of labour, of steps, and of time, has come to be as essential as actual financial economy; and consequently labour-saving, fuel-saving,

and time-saving devices have become increasingly popular. With the demand for such appliances, the supply has become prodigious and therefore somewhat baffling to the uninitiated housewife. Before investing in a great many new devices, the wise housewife will carefully consider her household conditions, and will then try to determine the relative importance in her particular case of saving labour and time, or of saving money. The mistress who is fortunate enough to obtain all the domestic help she needs, will naturally be less in need of mechanical aids than the servantless housewife who has to fit in household and social duties as best she may. To the latter, household machinery is essential.

Time-Saving

Among the most important time-saving devices may be classed gas and electric heating and cooking stoves which save time by being available for service at a minute's notice, besides requiring but little labour to keep clean; also serving hatches, service wagons, kitchen cabinets, &c. The time-savers are a very important class of devices, and should receive due consideration when a choice is being made.

Many of these devices are both time- and labour-savers. The service wagon, for example, by making it possible to convey all the requirements for a meal from kitchen to dining-room in one or two journeys instead of three or four, not only saves the worker time but saves her the muscle strain of carrying trays and constantly reloading them. Muscle-fatigue is at the root of most of the tired feeling that so often accompanies housework, and every possibility of relieving this strain should receive due consideration.

Labour-Saving Devices

In the actual labour-saving class may be placed all such mechanical devices as vacuum cleaners, washing machines, washing-up machines, cake mixers, &c. Where the saving of labour is an essential factor, a thorough outfit of reliable appliances of this description is a wise investment.

Certain appliances are pre-eminently *money-saving*, and especially so are all fuel economizers, such as the fuelless cooker, one-gas-ring cookers, and the numerous combined heating and cooking ranges. Where any such appliances are used in a house, it is essential that the housewife should know how to care for her equipment, and how to treat it in such a way that it will give her long and faithful service. There are certain important rules to be observed:

1. The directions for use must be faithfully followed. The manufacturer knows



Fig. 71.—Labour-saving Devices: "White Cap" Electric Washer (for clothes)

The power-driven washer has solved the laundry problem in many thousands of Canadian homes, where electricity is cheap. The "Red Star"—an exactly similar apparatus—is easily worked by hand-power.

best how the appliance should be operated, and no detail of instruction should be omitted.

2. No appliance should be used for any other purpose than that for which it is intended. A vacuum cleaner, for example, should not be used as a floor polisher, nor an electric iron as a door stop, for such treatment results in deterioration.
3. Strict cleanliness is essential. A clean tool always gives better service than one which is neglected.
4. Frequent oiling is necessary with all motor-driven appliances. Lubricating machinery oil applied to screws, valves, hinges, &c., will reduce wear and tear almost beyond belief, and will considerably lengthen the life of the appliance.
5. With electrical appliances, great care must be taken of the connecting cord and plugs. The cord contains the minute copper cables which conduct the current from the circuit to the appliance, and any twisting or knotting of this cord is liable to cause one or more of these conductors to break, and frequent ill-treatment will result in the rupture of the cord as a whole. The same applies to the connecting plugs. Here again, any jerking from the connections puts a strain on the cord and quickly wears it out. When not in use, the cord should be carefully coiled.

Arrangement of Work

In order that the management of her household may be successful, it is essential that the housewife should think out the work in every detail, and then map out her plan. "Let the head save the heels" is an excellent motto for the houseworker, and one which might with advantage be generally adopted. When building up a time-table, the housewife should proceed in the following manner. Taking three sheets of paper, she should first make a list of everyday tasks on one sheet, and then a list of the once-a-week tasks on the second sheet. The third sheet should be used for amalgamating the daily and weekly tasks in such a way that they can be fitted in in due proportion. A plan having thus been formed, it should be tried for a week or two, and then such alterations made as are found necessary.

In making the work-plan, it should be

realized that the *order* of work is by far the most important factor, for lack of the right sequence is the main cause of waste of effort and fatigue. The time at which a particular task is done is of secondary importance, and only to be decided after the order is arranged and provided for. While apparently conditions vary very much in any two homes, yet a comparison of the daily tasks shows that whatever the size of the house, and however large or small the household, the tasks themselves are much the same.

In most homes the daily tasks consist of:

- (a) Cooking and serving three or four meals a day.
- (b) Washing up after these meals.
- (c) Bedroom care.
- (d) Light cleaning of the living-rooms, stairs, hall, landings, &c.

In addition to these, there are certain weekly or special tasks, some of which must be included each day in the plan of work. Much of the confusion and disorder of unplanned work arises because too many things are crowded into one day, and too few left for others. By making a detailed plan, this unevenness is avoided and better all-round results obtained.

Saving of Effort

The sequence of tasks depends largely upon the construction of the house. In cleaning particularly, the arrangement of the rooms must be considered, for by starting work in one room and proceeding to others in a given order, saving of time and steps is possible. This is true not only of the work itself, but particularly in regard to the handling of utensils and tools. The task of cleaning a room does not consist of one action, but is composed of several complex processes, such as sweeping, washing, dusting, polishing, &c.; and for each of these acts a separate tool is employed. The usual method of cleaning a room is to perform these different acts consecutively in the same room, changing rapidly from one to another, and only after all the work is finished in one room is a second room started.

A little thought will show that such a method must waste motion and effort, since every change of task necessitates the putting down of one set of tools and the taking up of another, and also changing muscular action to suit the new task. It takes time for the muscles to become adjusted to any repeated consecutive motion, and for this reason it is expedient to continue one cleaning process as long as possible before changing to another. Once the worker gets "into the swing" of any particular motion she will accomplish that task smoothly and rapidly. Two or more rooms can therefore be cleaned simultaneously with advantage, first sweeping all the rooms, then dusting them all, and lastly polishing straight through. This rule should be applied to all housework. Fatigue is always less when work is uninterrupted, as it is not so much the work which causes tiredness as the frequent "jump" from one kind of muscular action to another.

The Weekly Time-Table

When working out a regular plan of work, it should be devised in such a way that the work is evenly distributed over a certain period of time. It is usual for a thorough turning out of each room to take place every fortnight; washing may be done weekly or fortnightly, according to convenience; silver is cleaned fortnightly, except such articles as

are in general use and must be kept bright all the time. Rooms which are large and contain a great deal of furniture and bric-à-brac will naturally take longer to turn out than a simple bedroom with a linoleum-covered floor. Only a bad manager would arrange for the large room to be cleaned on the day of the maid's outing, and a small one on a day when she is less anxious to get through her work. Arrangements should be made that on wash-days no turning out is done. And whoever does the washing should receive assistance in her other work. Nor should a luncheon or dinner-party be arranged for the day on which the kitchen is turned out. On a maid's outings, the other maids share her duties.

When a general time-table has been worked out, a separate plan of work should be made for each of the maids if more than one is kept, and this plan should be discussed with her. The maid may have a more practical idea as to whether the plan will work well, apart from the fact that she will appreciate being consulted about the arrangement of her own work. Very often a maid will be able to make useful suggestions or alterations, or think of duties which have been omitted in the plan. As an example of how to prepare such a plan of work, the work of a six-room house is divided up in several ways—according to the staff employed.

WEEKLY PLAN OF SPECIAL WORK FOR A 6-ROOM HOUSE

1. Cook-General (single-handed)

For Routine Work and Afternoon Duties, see page 99

Special Duties (Fortnightly).		
	<i>First Week.</i>	<i>Second Week.</i>
Monday	Washing.	Turn out Dining-Room.
Tuesday	Ironing.	Turn out Best Bedroom.
Wednesday	Turn out Second Bedroom.	Turn out Maid's Room, Bathroom, and Lavatories.
Thursday	Turn out Drawing-Room.	Clean Stairs and Landings.
Friday	Clean Kitchen, &c.	Clean Kitchen, &c.
Saturday	Cooking and Baking.	Cooking and Baking.
Sunday	Routine Work only.	Routine Work only.

2. Cook-General and House-Parlourmaid

For Routine Work and Afternoon Duties, see pages 99 and 101

Special Duties (Fortnightly).		
<i>First Week.</i>	<i>Cook-General.</i>	<i>House-Parlourmaid.</i>
Monday	Washing.	Do Cook's Housework.
Tuesday	Ironing.	Clean Silver.
Wednesday	Wash Hall and Kitchen.	Turn out Drawing-Room.
Thursday	Clean Larder and Store Cupboards.	Turn out Second Bedroom.
Friday	Clean Kitchen.	Wash Tray-Cloths and Doyleys.
Saturday	Cooking and Baking.	Iron Tray-Cloths, put away Laundry.
Sunday	Routine Work only.	Routine Work only.
<i>Second Week.</i>		
Monday	Turn out Dining-Room.	Help with Dining-Room.
Tuesday	Clean Brasses and Fire-Irons.	Turn out Best Bedroom.
Wednesday	Clean Maids' Room.	Turn out Bathroom and Lavatories.
Thursday	Clean Larder and Store Cupboards.	Clean Stairs and Landings.
Friday	Turn out Kitchen.	Wash Brooms and Brushes, &c.
Saturday	Cooking and Baking.	Put away Laundry.
Sunday	Routine Work only.	Routine Work only.

3. Cook-General and Nurse-Housemaid

For Routine Work and Afternoon Duties, see pages 99 and 102

Special Duties (Fortnightly).		
<i>First Week.</i>	<i>Cook-General.</i>	<i>Nurse-Housemaid.</i>
Monday	Washing.	Turn out Nursery.
Tuesday	Ironing.	Wash Children's Clothing.
Wednesday	Wash Hall and Kitchen.	Iron Children's Clothing.
Thursday	Clean Drawing-Room.	Clean Stairs and Landings.
Friday	Clean Kitchen.	Clean Silver.
Saturday	Cooking and Baking.	Wash Nursery Floors.
Sunday	Routine Work only.	Routine Work only.
<i>Second Week.</i>		
Monday	Turn out Dining-Room.	Wash Children's Woollens.
Tuesday	Brasses and Fire-Irons.	Clean Best Bedroom.
Wednesday	Clean Maids' Room.	Bathroom and Lavatories.
Thursday	Larder and Store Cupboards.	Stairs and Landings.
Friday	Clean Kitchen.	Wash Brooms, Brushes, and Dusters.
Saturday	Cooking and Baking.	Wash Nursery Floor.
Sunday	Routine Work only.	Routine Work only.

A Twelve-Room House

For a large house with twelve rooms or more, where four or five maids are kept, the devising of work-plans is a more complicated matter. In such a case it is best to make a separate plan of work for each maid without reference to the other maids, except in so far as they have to work together (parlour-maid and housemaid) or "outings" have to be fitted in. Housemaid and parlour-maid should never be out on the same day during the week, and the cook should go out when both housemaid and parlour-maid are in, the housemaid generally undertaking the cook's duties if no kitchen-maid is kept. Sunday is the most difficult day to arrange

for. Supper should be left ready, and each of the maids should take her turn to stay in.

Allotment of Duties

Whatever be the number of staff employed, each one should have her special duties allotted and a time-table of work given to her. Only in this way can the mistress ensure that all the work of the house is done regularly, and that no misunderstandings will arise as to which maid is responsible for certain duties. The number of staff should be taken into consideration, and also the duties which naturally fall to each type of servant. A list of servants, their qualifications, duties, and work, is given here.

Cook

Qualifications.—A sound knowledge of cookery—fancy, as well as plain (according to requirements), cleanliness in work and person, thrifty and methodical methods, punctuality, abstinence, and general good character.

DUTIES

All kitchen work and cooking (with or without help of kitchen or scullery maid).

Suggestions for menus.

Care of her own room.

Keep store cupboards in order.

Preparation of tradesmen's orders.

Answer back door and attend to tradesmen.

Special Duties.—Periodical turning out and cleaning of kitchen and offices included in her duties.

ORDER OF WORK

Preparation of hot water for bedrooms and bathroom, either by lighting kitchen grate or heating kettles.

Preparation of breakfasts.

Clean and tidy kitchen and larders, and be ready for arranging the daily menu.

Make bed and tidy own room.

Prepare luncheon dishes, and also such vegetables and other dishes for late dinner as can be prepared in the morning.

Make cold puddings and any pastry required.

Cook and dish up luncheon, wash up. Sweep and tidy kitchen.

Two hours' free time in afternoon.

Prepare staff tea in the kitchen, unless housemaid undertakes this.

Prepare and cook late dinner, dish up, and serve coffee (if needed).

Wash up and prepare staff supper.

Tidy kitchen for evening.

Fasten windows and lock up for night.

Cook-General (where two or three maids are kept)

Qualifications.—Some knowledge of cooking and knowledge of general housework. Must be clean, methodical, thorough and quick, good-tempered and abstemious, and of good character.

DUTIES

All work connected with kitchen, scullery, larder, and store cupboards.	Answering front-door bell in the morning. Preparing shopping list for mistress.
Sweeping and dusting dining-room, hall, and front entrance; front-door brass.	Washing her own dusters, brooms, dish cloths, &c.
Answering back door and attending to tradesmen.	Cleaning boots. <i>Special Duties.</i> —See <i>Plan of Work</i> , p. 97.

ORDER OF WORK

Clean grate and light fire, or otherwise prepare hot water for bathroom.	Prepare lunch, make any preparations for supper or late dinner which can be accomplished in the morning.
Clean dining-room grate and light fire. Sweep and dust dining-room and set breakfast.	Dish up lunch, wash up, tidy kitchen. One or two hours' leisure during the afternoon.
Prepare breakfast, clear breakfast table, wash up, and tidy kitchen.	Prepare, cook, and dish up dinner or supper. Prepare coffee if wanted.
Sweep and dust hall and outside entrance; dust front door, clean brass.	Wash up and tidy kitchen for evening. Fasten windows and lock up for night.

General Servant (single-handed)

Qualifications.—Same as cook-general, but less experience in cooking required.

DUTIES

All the work of the house. In a large house, some help is generally given by mistress or by a daily help.	Some household washing. <i>Special Duties.</i> —See <i>Plan of Work</i> , p. 96.
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ORDER OF WORK

The same as cook-general above. But the morning will also include bed-making, dusting and sweeping of all sitting-rooms, bedrooms, and offices.	Midday dinner will be prepared, with supper only in the evening; or only a light lunch is prepared at midday and late dinner cooked in the evening.
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Housemaid (where parlourmaid is kept)

Qualifications.—Clean and neat in work and person, quiet, methodical, of nice appearance, and good character.

DUTIES

All bedroom work and sitting-rooms (including dining-room, stairs, and landings).

Carry in meals.

(If a house-parlourmaid is kept, bedroom work only; help waiting at table and other duties as above.)

Answer bedroom bells, light bedroom fires, and serve meals in bedrooms.

Prepare bedrooms for night.

Sometimes care of household linen, preparation of laundry, checking and mending.

Special Duties.—Regular turning out of all rooms. Silver cleaning; washing of flannels, tray-cloths, duchess sets, &c.; her own dusters, cleaning cloths, and brooms.

ORDER OF WORK

Carry early morning tea-trays to bedrooms, also hot water to bedrooms or bathroom (if needed). Clean boots and shoes. Sweep and dust stairs and landings.

Strip beds and open windows, make beds, sweep and dust bedrooms.

Help with serving and washing up luncheon.

Free time in afternoon Mending of household linen.

Pull down all blinds at dusk.

Help with serving dinner.

Prepare bedrooms for the night.

Parlourmaid

Qualifications.—Tall and of good appearance, quiet and neat in her work, experienced, and a good waitress. Thoroughly honest and reliable. Should always wear uniform.

DUTIES

All table work (including waiting at table during meals and knowledge of carving).

The care of table silver, glass, and china, and attending to wines, fruit, and flowers.

Care and arrangement of cakes and confectionery.

Care of table linen, sending to laundry, checking, and probably mending.

Answering door bell throughout the day.

Cleaning of drawing-room and one other sitting-room (including attendance on sitting-rooms).

Also attention to sitting-room fires.

Lay out the master's evening clothes.

Laundering some of the mistress's laces and fine clothes.

Laundering of doyleys and tray cloths.

In small houses where the dining-room duties are few, assist housemaid in the mornings.

ORDER OF WORK

Detailed list need not be given, as a parlourmaid should be experienced, having previously held posts as housemaid and house-

parlourmaid before she becomes a parlourmaid.

House-Parlourmaid

Qualifications.—Neat and methodical worker. Clean in work and person, quiet and quick, of good appearance and good character. Should wear uniform.

DUTIES

Combined work of housemaid and parlourmaid in a small home, where much table work and valeting are not required.

Special Duties.—Attend to plants and flowers, attend to laundry. (See *Plan of Work*, p. 97.)

ORDER OF WORK

Dress, and strip bed.

Clean fire-places in sitting-rooms, sweep and dust.

Light fires (if needed), take hot water and early cups of tea to bedrooms (if required).

Set breakfast and serve.

Attend to routine bedroom work.

Special duty for day, or turning out.

Set and serve luncheon, clear away lunch and wash glass and silver. Dress for afternoon.

Mending, or other light work left over from the morning.

Prepare and serve tea. Clear and wash up tea things.

An hour's leisure, then set dinner, serve, and clear. Wash up glass and silver.

Full down all blinds at dusk.

Prepare bedrooms for the night.

Fasten doors and windows of sitting-rooms before retiring (unless the master attends to this).

Kitchen-Maid

This post is generally held by a young girl who is ambitious to become a competent cook. Her duties are allotted by the cook, and generally consist of cleaning kitchen, scullery, larder, and store cupboards; cleaning and preparing vegetables; preparing and handing ingredients of pastries and cakes and special dishes; a certain amount of plain cooking under the cook's supervision; washing up; setting and serving of staff meals.

Between-Maid

Her position is similar to that of a kitchen-maid, but she is understudy to housemaid as well as to cook (if there is no kitchen-maid), and has the opportunity of learning to become an efficient housemaid or house-

parlourmaid. She will be called upon to do most of the dirty work, such as cleaning fire-places, scrubbing floors, carrying coal, cleaning vegetables, and washing up.

Butler

His duties are similar to those of a parlour-maid; with the exception of such duties as arranging flowers, attending to laundry, and valeting mistress. Where a butler is kept, the housekeeper or ladies' maid will undertake these duties. A housemaid is generally employed to work under the butler.

Housekeeper

A housekeeper must be thoroughly experienced in all the work of a home. She must have some knowledge of cooking, and be of a methodical and economical habit of

mind. She must be able to manage and train her staff, and at the same time treat them with tact and sympathy. She must, of course, be thoroughly honest, reliable, and loyal. Her duties vary according to the situation in which she is employed. She may be housekeeper in a large establishment, where she is called upon to take most of the duties of a mistress, who will only wish to see the menus for dinner and special luncheons.

A housekeeper may be required in a small home where the mistress is an invalid, and can only take a non-active interest in her home. Or a housekeeper may be required to manage the home of a widower with children, or to run a small establishment for one or more bachelors. In small homes, such as the latter, the housekeeper will be called upon to take a share in the work, and she is generally required to do the cooking. Posts of this kind are generally offered to a "working housekeeper".

Nurse

(See Vol. III, *The First Baby*.)

Nurse-Housemaid

Her duties combine those of a housemaid and nurse in a home where the mistress takes partial charge of the children, and relieves the maid of the nurse's duties while she is engaged in housework. The post is similar to that of an *under nurse* who is employed in a large house where there are several children of different ages. Such a position enables her to train as an experienced nurse, while at the same time undertaking many of the duties of a housemaid.

Daily Help

A great many girls prefer to live at home and go to their work daily, in order that they may feel entirely free during the evening to do whatever they like. This is the result of the very strict discipline which has until recently kept domestic servants indoors and at the beck and call of master or mistress from early morning until bedtime. Daily help, in the present day, is not confined to charwomen. Many very

respectable girls and young married women go to work daily in the capacity of general servants, and their services are available for half a day or all day, according to arrangement, and the hour when they come and go is based on mutual convenience. Most girls prefer to go home for their supper, whereas others are glad to prepare and share in the supper of the house where they work.

"Charwomen" is an appellation which is losing its significance. The charwoman is seldom employed in the modern home; her place has been taken by the daily help, while the charwoman has been relegated to the cleaning down of office buildings and warehouses. Any daily help who is employed should come from a home which is clean and respectable, and be able to give good references. She should never be allowed to take home with her any remnants or leftovers, as this is a habit which might easily be abused. The status of a daily help is somewhat different to that of a domestic servant; the former is prepared to work all the time she is employed, and take her leisure during the evening when she is free.

Casual Help

Many mistresses of small homes prefer this type of domestic help, because they do not need to provide a maid's bedroom; they do not have to pay for maid's laundry; and, unless the girl comes early and goes late, they need not provide breakfast or supper. In practically every neighbourhood there is a society which provides domestic help by the hour, at any time of the day or evening. The services of such a society may be particularly useful for persons living in service flats, who require assistance only for a short time during the day, or to wait on guests in the evening. In fact, any housekeeper requiring only a small amount of domestic help can usually fall back on these societies, which are responsible for the honesty and efficiency of the domestic help they send out.

Rates of Wages

The highest wages are usually paid to an experienced cook, and decrease in the fol-

lowing order: parlour-maid, cook-general, housemaid, kitchen-maid, and between-maid. The wages of a thoroughly trained children's nurse rank with those of an experienced cook. The housekeeper's wages are generally a matter of adjustment, according to the post she is called upon to fill.

Uniform

In a large establishment where several maids are kept, uniform should be insisted upon, especially in the case of parlour-maids, house-parlourmaids, or other domestic servants who answer the door and attend on the dining- and sitting-rooms. The uniform for mornings should be a dress of washing material, with a white linen apron and a simple form of cap. In the afternoon, a black dress and white fancy apron and cap. So long as the dress is dark, clean, and neat, its shape may be left to the individual taste of the maid, and, in the matter of caps, a neatly dressed head of hair with a narrow white band of muslin may look infinitely better than an untidy mass of hair under a large cap.

Many maids object to wearing caps, and these objections should be met as far as possible without undermining the discipline of the household. Rigid uniform need not be insisted on in the case of single-handed maids and maids whose work keeps them in the kitchen or pantry, but the clothes they wear must be clean and neat, and the hair well cared for and neatly dressed. Where men-servants are kept, neatness and cleanliness should be insisted upon first; aprons with bibs of green baize are usually worn for work, and a dark suit—not necessarily a waiter's uniform—should be worn in the afternoon and evening.

Maids' Laundry

Unless special uniforms are required, it is usual for domestic servants to provide their own. Special uniforms must be provided by the master or mistress. Or in the case of a young servant entering her first place, it is sometimes arranged that a mistress provides part of her uniform until she has earned the necessary money to pay for it. When the maid's laundry is not washed at home, it is usual for the mistress to pay the laundry charges. But the cost of laundering articles of clothing, such as silk and fancy blouses, muslin frocks, and white embroidered petticoats, which are not worn for work in the house, is generally borne by the maid herself.

Inventories

Every mistress should possess a list of all silver, ornaments, and articles of value in the house, as well as a list of house-linen, table silver, china, and glass. Each maid should be given a list of such of the above articles of value in her charge. This list should be checked by herself and the mistress at least twice a year. The fact that missing articles will have to be accounted for, is a wonderful deterrent to careless breaking and thoughtless mislaying of articles which should be immediately put away after they are cleaned. All breakages should be immediately reported to the mistress. The list is easily compiled in the first place, and gives little trouble to keep up-to-date if entries are made methodically at the time when new articles are added or breakages occur. A small notebook with stiff cardboard covers answers the purpose best, and will last for years.

HOW TO OBTAIN MAIDS

Requirements

When ladies are constantly changing their maids, the fault is generally their own. If the maids are bad, the fault lies in having employed them without having made a full investigation. If the maids are good but will not stay, then there is probably something wrong in the organization of the work, or in the treatment which is meted out to the staff. *A good housekeeper knows how to select good maids and how to keep them.* Before setting out to look for suitable domestic help, the lady of the house should be clear in her mind as to what type of maid she requires, her age and experience, what her work is to be, what wages are to be paid, what extra help is to be given, and the number of outings. When all these points are clearly settled in her own mind, she can make use of one or several of the various means of getting into touch with a suitable person.

Registry Offices

These are found in every district and locality, and when they are well run and the client's interest is studied—as well as the booking fees to be obtained—suitable maids are often supplied. The purpose of a registry office is to bring together mistress and maid, but very frequently one maid is offered to as many as ten ladies—and sometimes more—and the maid is naturally led to select the post which offers least work and most money, without considering any other of the advantages or disadvantages of the situation. The owner of the registry office may tell her to “try it out”, and if she does not like the place a fresh selection of posts will be put before her. In this way one maid may bring in a large number of booking fees, and several much larger sums from each of the mistresses with whom she has been suited.

Ladies who have recourse to a registry office should deal only with offices which

collect no fees for suiting a mistress unless the maid stays for longer than a month. This arrangement ensures better service; and the maid, who is naturally strange to a new place during the first fortnight, may not be tempted to give notice before she has had time to get acquainted with her new work and new mistress, and to settle down.

Unfair Means

Nor should registry offices be selected where registration fees are unreasonably large. This fee is really for the purpose of covering the cost of clerical labour and postage in bringing mistress and maid together, and the real income of the office should be derived from successfully suiting both. Many registry offices employ unfair means to entice a maid from her present position, in order to increase their turnover by placing her in another situation. They may send representatives in a house-to-house canvass, asking the maids if they are satisfied, what work they have to do, and telling them that better situations can be obtained. In this way seeds of dissatisfaction are sown. Or other registry offices may offer gifts of money or presents to girls seeking new situations through their agencies. All such registry offices should be shunned.

By Advertising

Advertising or answering advertisements has become the most general method of obtaining domestic help. In replying to advertisements which have been inserted by girls and women in search of situations, it should be remembered that this reply will probably be one of a great many with which it will be compared. It is important, therefore, that the letter itself, as well as its contents, should make a good impression. Many ladies think any old piece of newspaper is good enough, since the maid herself can probably afford no better. This is



Architect, L. L. Duseaut, F.R.I.B.A.

AVON HOUSE, STRATFORD-ON-AVON



Architects, Oswald F. Milne and Paul Ripps, F.R.I.B.A.

"THREE WAYS", WOOBURN GREEN, BUCKS

The bowed windows catch the sunshine for a long period of the day.

a mistake, from several points of view. A good letterheading, with printed address, will impress the recipient as coming from an orderly house, where things are well done and cheap economies are not the rule. It is a compliment to the girl's self-respect.

Arranging an Interview

If the letter is written for the purpose of arranging an interview, it should be polite, short, and to the point; giving directions, if necessary, as to how the house is to be reached, and offering to pay the fare if the call is from a distance. This point is essential. A maid may well be put off an interview if it involves a big expenditure, and the place may after all be unsuitable. When the cost of arranging an interview is large, then the letter should be written in greater detail, and some indication given as to the nature of the situation, wages, outings, and work. If the main points are not satisfactory, then the expense in arranging an appointment is wasted. Every letter to a maid should contain a stamped addressed envelope for a reply; or a ready addressed post card, if the reply is only to fix the date and time of interview.

Inserting Advertisements

The inserting of an advertisement for domestic help is not such a simple matter at it may at first appear. In fact, it is one to which considerable thought and care should be given. The first point to settle is the paper or papers in which it is to be inserted. A number of big daily papers specialize in small advertisements of situations vacant and wanted, and these advertisement columns of "want ads." are always very long, and a large choice of situations offered. It is essential, therefore, to make the advertisement both clear, attractive, and, if possible, outstanding.

An advertisement may also be inserted in a local paper, or, if a country girl is desired, in a county paper. Lists of these newspapers can be seen at any newsagent's who keeps a *Press Directory*. If a county paper is to be selected, it is best to choose the

principal journal of the largest county town, as this is certain to be read in the whole of the district as well as in the town itself. When the particular newspaper has been decided upon, a copy of the newspaper should be obtained before the advertisement is composed. Many newspapers print advertisements alphabetically, and in this case it is a good plan to start the announcement with a word beginning with one of the first letters of the alphabet, so that the advertisement will come high up in a long column, and amongst the first to be read.

Attractive Advertisements

The next thing to be considered is any special advantages or points about the situation offered, which may appeal to the maid for whom the advertisement is designed. The insertion should be informative in a short space. Applications *by letter* should be asked for (unless the advertisement is in a local paper), and the words "stamp refunded" might be added. A girl may already have a long list of advertisements she intends to answer, but if this additional advertisement does not involve extra expense in postage, she will probably add it to her list or let it take precedence over some other advertisement which does not offer the refund of her stamp. This may seem a very little item to the mistress, but it is often a very big item to the maid. Below are a few specimens of good advertisements, which may prove helpful:

COOK - GENERAL required for small labour-saving home, three in family; good wages and outings; write Mrs. (name and address). Stamp refunded.

HOUSE-PARLOURMAID. Experienced house-parlourmaid wanted, age under 30. Small family; 3 maids kept; liberal wages, good outings; previous maid left to be married. Write for interview, Mrs. (name and address). Stamp refunded.

NURSE-HOUSEMAID. Young girl wanted to take charge of two young children. Very little housework; but good needlework essential. Frequent increase of wages to suitable girl. Apply Mrs. (name and address). Stamp refunded.

It will be noticed that each of the three specimen advertisements has some specially attractive point. Such points must, of course, be based on fact.

The Interview

When an interview is arranged, this should be frank and to the point. The maid should be shown the courtesy of not being kept waiting if she is punctual. If the first impression proves that she is unsuitable, time need not be wasted in a long interview. Her fare should, however, be given to her. On the other hand, if the girl seems suitable from her appearance, a full understanding should be arrived at as to her duties, her wages, and the date of her arrival. She may like to see the room in which she is to sleep, and the rooms in which her work is to be done. This is not curiosity on the part of the maid. On the contrary, she has just as much right to know something of the situation to which she is coming as the mistress to know something of the maid whom she is engaging. A nice-minded girl will, however, answer her prospective mistress's questions before asking her own.

The points agreed upon should be noted by the mistress on a sheet of paper, which she will give to the applicant so that there may be no misunderstandings. She, in her turn, will take from the maid the addresses to which she may write for a reference.

Explicit Letters

When a maid applies for a situation from a long distance and an interview cannot be arranged, then the letters which pass between mistress and maid should be detailed and frank. The lady should set out what work is expected, the wages offered, the number of outings and length of holidays given, and she may add whether the girl sleeps alone or shares the room with another maid. It is usual for the mistress to pay the fare of a maid coming from a long distance, but this arrangement is often qualified by an agreement that this fare is to be refunded if the maid does not remain in her situation for three months or longer. If the maid,

however, proves unsuitable and is sent away by the mistress before the agreed time, she cannot be expected to refund her fare. Maids who are engaged from a distance, without being seen, should be asked to give their age and send a photograph of themselves and also several references.

References

Whether references should or should not be taken up is a matter which must be left entirely to the judgment of the prospective mistress. Many ladies are keen judges of character and prefer to dispense with references, but, in the majority of cases, it is best to take them up. Many girls feel a pride in being able to provide a good reference, and are disappointed if it is not asked for. On the other hand, if the reference is not a good one, it is better for the new mistress to know at the outset the faults for which she must look in the new maid. Should she be engaged nevertheless, the reference may assist in helping the maid to overcome her faults. When maids are engaged without an interview, references are essential; but it is necessary to make sure that these references are *bona fide* and have not been written by a friend of the girl.

Written References

Written references are generally asked for and given. The girl may bring with her a batch of testimonials which she can show, but these are not always to be relied on, and the name and address of her last situation should be asked for, or the address of her clergyman or a doctor from whom a reference can be obtained direct. A lady is only obliged to give the maid one reference. Her next reference must be from the situation in which she has last been; or the previous reference may be passed on by her late mistress. If the maid has been in service for a long time and has left her mistress on terms of amity, the mistress should not refuse to give a second reference if asked for. A letter addressed to a lady asking for a maid's reference may be written on the following lines:

DEAR MADAM,

Emily Banks has applied to me for a situation as house-parlourmaid. She tells me that she has been in your employ for two years, and has given me your name as a reference.

I shall be greatly obliged if you will let me know whether she has always given satisfaction; if she is clean in her work and person; an experienced house-parlourmaid, and thoroughly honest and trustworthy.

Thanking you in anticipation of your reply,

I am,

Yours faithfully,

A stamped addressed envelope need not be enclosed in a letter of this nature.

When writing a reference for a maid, it must be true to fact, and, unless the maid has been dismissed for dishonesty or rudeness, minor faults should not be unduly stressed. It is necessary to answer only such points as have been taken up in the letter of inquiry.

The Mistress's Point of View

When in a situation, a girl should remember that the work she is doing is her profession—just as a doctor's work is his pro-

fession, or office work may be the profession of some other girl. If she is self-respecting, then she will carry on her profession as well as she possibly knows how. She will put her best work into it. That is what she is being paid for.

Many maids seem to be under the impression that they are receiving board and lodging—which are expensive items—free, and wages for which they should be expected to do as little work as possible. Such an attitude is wrong, and it is unfair. Domestic service offers as many prospects of advancement as any other career. A girl can be learning all the time. Whether it be household management or cooking, she will be fitting herself to make some man a good wife, and be able to run her own home well; or she may be saving money and gaining experience which will enable her later to take a well-paid and responsible post as a housekeeper, or possibly to invest her savings in a successful little boarding-house or tea-shop. Every maid should try to do her work quickly, thoroughly, and quietly. She must be polite and attentive when her mistress speaks to her, and punctual in her work and when she returns from her outings.

TREATMENT OF SERVANTS

Every woman who employs domestic labour has a great responsibility towards her maids. If she expects them to do their duty towards her, she too must do her duty towards them, and see that they are properly housed, properly fed and cared for; and that conditions are such as to enable them to be happy and content. Servants are human beings, and every mistress should realize that they cannot always be of even temperament. They may have griefs or troubles which may account for "the gloomy look that Emily has this morning", or some temporary indisposition may account for work less quickly or less thoroughly done. A mistress should try to take a sympathetic interest in her

maids' affairs without seeming curious or prying. She should not ask for confidences, but she may let the girls feel that she is ready to listen to their troubles and help them if they want to come to her.

In the case of young girls, a mistress can do a great deal in keeping them out of the way of temptation and guiding their pleasures and pastimes. She must not, of course, dictate when and how the girl is to spend her outings. But if it comes to her knowledge that these are ill-spent, a few friendly words of guidance may be definitely helpful.

Response to Trust

A spirit of harmony can only be bred between the mistress and her servants if

DEAR MADAM,

Emily Banks has applied to me for a situation as house-parlourmaid. She tells me that she has been in your employ for two years, and has given me your name as a reference.

I shall be greatly obliged if you will let me know whether she has always given satisfaction; if she is clean in her work and person; an experienced house-parlourmaid, and thoroughly honest and trustworthy.

Thanking you in anticipation of your reply,

I am,

Yours faithfully,

A stamped addressed envelope need not be enclosed in a letter of this nature.

When writing a reference for a maid, it must be true to fact, and, unless the maid has been dismissed for dishonesty or rudeness, minor faults should not be unduly stressed. It is necessary to answer only such points as have been taken up in the letter of inquiry.

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Response to Trust

A spirit of harmony can only be bred between the mistress and her servants if

she shows complete trust in them. By appealing to the best that is in their natures, she will find the best response. A maid who feels that she is responsible for certain duties, and that she is not going to be told every day exactly what she is to do, will live up to this responsibility much better than a girl who feels that she is under constant supervision, and only expected to do her work properly when she is being looked after. The ideal home is that in which there is no need to lock up drawers and cupboards, because the mistress knows that her staff is trustworthy. This, of course, does not apply to such things as precious stones and jewellery, which should not be left carelessly lying about. If a piece of jewellery is mislaid, suspicion is always likely to fall on a member of the staff. Human nature responds to trust, and articles are much more likely to be taken by a girl who feels that she is not trusted anyhow, than by one who knows that she will be destroying the high opinion which her mistress has of her.

The Servant's Room

"Any room" is by no means good enough for a servant. There are many attic or basement rooms which are only fit to be used for trunks and box storage. The room provided for a servant need not be large, but it must be healthy, well aired, and properly furnished. A good bed with sufficient coverings in winter should be given, and suitable accommodation for washing, with a basin which is large enough to wash properly in; a chest of drawers and mirror; a suitable place to hang up clothing and for boots and shoes; and a sound chair. Such a room can be kept clean and tidy, and the maid will probably take a pride in keeping it so. It is useless to expect respectful behaviour and good work from a maid who is put into an attic with ramshackle furniture, which implies that she evidently belongs to a class which is "used to nothing better".

Food

A good appetite is not greediness. Men and women who work *must* eat, and require nourishing food. A good breakfast should

always be provided, dinner in the middle of the day in the kitchen, even if the midday meal in the dining-room is lunch. Tea, bread-and-butter (or margarine) and jam in the afternoon, and supper in the evening. In homes where late dinner in the dining-room is the rule, there are generally one or two courses which will form a useful basis for the maid's supper. Good kitchen crockery should be provided, and suitable kitchen tablecloths. In a household where trustworthy maids or cook are kept, it is unnecessary to give each maid her separate allowance of tea, sugar, and butter. If a girl needs to be limited in these respects, she will probably supplement her allowance from the larder and pantry if she wants to. Girls should be discouraged from the insistent tea-drinking habit; and if they are properly nourished they should not require tea at all hours of the day to sustain them.

Recreation

As much recreation should be allowed to a domestic servant as is compatible with her duties. Every mistress should arrange that a maid should have from one to two hours to herself at some period of the afternoon. Regular outings, which include an afternoon and evening, and a whole day a month if the maid's home is difficult to reach, are customary. If the work is finished, and the girl is not required in the evening, there is no reason why she should not be allowed to take an hour's walk occasionally—provided she always returns punctually at the appointed hour. In the matter of visitors, mistresses must use their own judgment. Where several maids are kept, it is customary not to allow visitors. But where one maid only is kept, visitors are occasionally permitted to keep her company on long evenings after the work is done. Of course, if these visitors are objectionable or noisy in any way, they can be forbidden.

Illness

No domestic servant should be made to work when she is ill. Her panel doctor should be immediately consulted, or if the



Fig. 72.—Bedroom Arrangement, with good furnishings of simple character

mistress prefers, she may employ her own doctor. Unless otherwise arranged with the maid, the mistress will, in this case, pay the doctor's fees. If the girl has to keep to her bed, her room must be kept in proper order, and her meals taken to her properly cooked and served, so that she has every opportunity of getting well as quickly as possible. This is sometimes very difficult where one maid only is kept, especially if suitable temporary help cannot be obtained. If the illness is likely to be long and serious, it is best to arrange for the girl to be cared for in a hospital. But in this case a humane mistress will keep an eye on her welfare, and keep her place open for her. When this is not possible, the mistress should be sure that the girl has somewhere to go when she leaves the hospital, until she can find a new situation.

Employers are responsible for servants injured by accident whilst in their service, and are liable to pay compensation in respect of such accidents. (See Vol. II, *Household Legalities*.) These risks can be covered

at a very small cost by an insurance company.

Wages

The wage agreed upon should be paid at fixed periods, and regularly. When wages are paid monthly, monthly notice should be given and expected. In the case of a weekly wage, a week's notice is sufficient. These general rules can, however, be modified by previous agreement. Mistresses whose maids give them satisfaction should not wait to be asked for a rise. It will be appreciated much more if it is offered spontaneously. Under the National Health Insurance Act, mistress and maid must share the expense of the stamp which has to be affixed to her insurance card each week.

Maids' Holidays

It is usual to give a fortnight's holiday when the maid has been in her situation for a whole year. Her wages will, of course, be paid during this period. Holiday arrange-

ments should be made well in advance, and not left until the last moment. Where several maids are kept, they are generally able to arrange among themselves to take their holidays in turn, and to divide amongst themselves the work of the particular maid who is away at the time. The cook's holiday should coincide with that of the family, and if the house is being locked up, all the maids may take their holiday at the same time. When the house is left open for the master, it is generally sufficient to leave one of the servants only, whilst the others take their holidays. The absence of the family is very often utilized for a thorough house-cleaning, especially in houses where several maids are kept. When this is so, at least two maids at a time must be left to share the work, and the staff holidays should be arranged accordingly.

Whether or not a contribution is made towards the maids' holidays in the form of a one-way ticket to a distant home, or a money gift, entirely rests with the mistress, who may care to show this little mark of appreciation to a single maid who has been with her for a long time and has given satisfaction. When maids are left in the house

while the family is away, board wages must be paid in addition to the regular wages.

Temporary Help

Help of a temporary nature may be needed during the illness of a servant; or, if suitable arrangements cannot be otherwise made, during the maid's holidays. Such help is not, however, to be recommended as a general rule. Firstly, temporary servants generally receive a higher rate of wages, which compensates them for the time when they are not in situations, and this higher rate may cause dissatisfaction amongst other members of the staff. Secondly, temporary servants very often breed a spirit of dissatisfaction in other respects if they indulge an independent manner which is not generally tolerated in the household. If temporary assistance *must* be secured, thoroughly efficient servants only should be engaged, who require a minimum of training and supervision, and first-class references should be asked for and obtained. The easiest way to secure temporary help is generally from a local registry office.

THE MAIDLESS HOME

Furniture and Equipment

Many women nowadays prefer to do all the work of their homes themselves, others are not in a position to afford outside help. In either case the modern home can be so fitted and arranged that domestic help becomes unnecessary. This is particularly so in the case of service flats and well-equipped flats and *maisonettes*. The woman who wishes to dispense with domestic labour can equip, furnish, and run her home with this end in view. She should choose coloured woodwork in preference to white, and remember that stained or polished floors covered with rugs are easier to keep clean than large carpets. Linoleum, of course, is equally convenient. If central heating is not supplied, the dining-room should be fitted with a gas or electric stove, on which a

kettle may also be heated. Cooking should be done by gas or electricity, and hot water supplied to bath and sink from the kitchen gas stove, geyser, or circulator. These arrangements obviate the necessity of making coal fires and cleaning grates, and heat is always available whenever it is wanted.

Oxidized fittings on doors and windows and plated fittings in the bathroom save all the labour of metal polishing. In the matter of furniture, plain furniture without unnecessary mouldings is easiest to keep clean, and very decorative effects are obtained by coloured curtains, bedspreads, and furnishings, instead of white. Labour-saving devices are of great assistance in getting through the work of the home as quickly and as cleanly as possible, and some of the most convenient should certainly be acquired. A descriptive list will be found on p. 94.

Methodical Management

The value of routine and method in the management of the home are, however, even more important than any of the above considerations. A time-table of work should be arranged and adhered to when a lady does her own work, in the same way as for subordinates. This arrangement of work should enable her to finish all the housework, including preparations for the evening meal, by 2.30 in the afternoon, and the time from 2.30 until half an hour before dinner will then be entirely free for recreation and social intercourse.

On rising in the morning, the first duty will be to heat water for the bathroom. After dressing, breakfast will be prepared on the gas or electric cooker—a matter which takes no longer than ten minutes.

After breakfast the work of the house should be immediately taken in hand, and the reading of newspapers or novels left until after lunch, when the work is finished and the home clean and tidy. Breakfast and kitchen utensils should be washed up first, while the beds are still airing. Next, the routine work of the house will be done, and the special work, such as turning out, washing, or ironing of small articles, left until last. By 12 o'clock noon, the housewife should be ready to go into a clean kitchen, where she will start preparing the evening meal while she is cooking luncheon. Potatoes and vegetables can be cleaned at the same time as the vegetable for lunch; cold puddings can be made at this time, or steamed puddings set to boil, so that they require only another half-hour or an hour's boiling in the evening. Meat can be washed

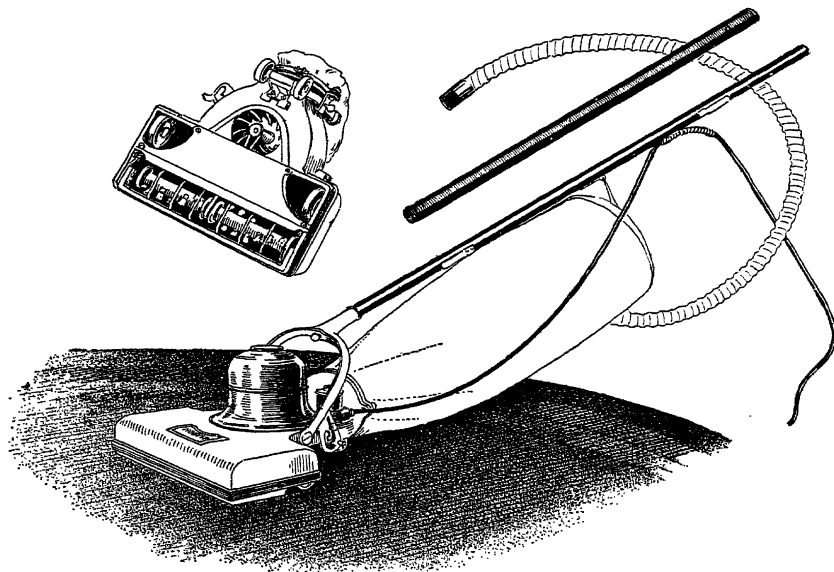


Fig. 73.—Labour-saving Devices: a satisfactory type of Electric Vacuum Cleaner (The Hoover)

The small figure shows the under side of apparatus with cover removed, revealing blades of fan and rotating brush, thus combining suction cleaning with sweeping.



and prepared and then placed back inside the safe. Soups can be made ready, so that they will only require heating.

By the time all this is done, and any special cakes or biscuits have been made, it will be time for lunch. This meal should be taken at leisure; and before dressing for the afternoon, all soiled crockery and kitchen utensils should be washed up and put away. The dinner table may be set, and a small tea-tray prepared—if it is needed. The remainder of the day is then left entirely free.

Shopping and Laundry-Work

Household shopping is best done in the early morning, after the breakfast things have been washed and before the shops are crowded. The dinner menu should always be arranged a day ahead to facilitate shopping; stocks of groceries may be ordered weekly, and vegetables and fruit for two days at a time. With sufficient foresight, it will be necessary to shop only every two or three days. As much of the laundry work should be sent out as possible, and it is an advantage to arrange with a reliable hand laundry or with a private laundress for woollens and fine underwear to be called for and washed at moderate charges. Care should, however, be taken that the clothing is not taken to a house which is dirty and where the sanitary arrangements are undesirable.

Outside Help

It is a great assistance if outside help can be afforded one or two days a week for the heavier work, such as cleaning and black-leading stoves and grates, scrubbing of kitchen floors and woodwork, and cleaning silver. Windows can be cleaned periodically by a professional window-cleaner. The secret of a clean home consists, however, in keeping it clean, rather than in cleaning it, and avoiding labour by making no un-

necessary disorder and mess. Doing one's own work has many advantages apart from the saving in expense. The housewife is certain that things are done exactly as she wishes, breakages are minimized, and if she goes out frequently for lunch or dinner to friends or restaurants, she need give no thought to providing at home.

Suitable Clothing

The housewife who is her own maid should, of course, take a proper pride in her appearance and person. A special house frock which is loose and comfortable should be worn in the mornings with an attractive overall. Care should be taken to keep the hands white and soft, and this is not difficult if chamois leather gloves are worn for housework and dusting, and if the hands are thoroughly dried after being immersed in water, and a little glycerine and rose water or some other skin preparation rubbed in. Lemon juice removes the stain on fingers after peeling apples or potatoes and cleaning vegetables, and the use of a good toilet cream at night will keep the hands and arms in condition. (See Vol. III, *Care of the Skin*.)

There is one thing against which the lady who does her own work should be warned, and that is a tendency to lose hold of the little refinements of life. The table for meals should always be carefully set, without any economies in plate and cutlery in order to "save washing up". Table crockery, glass, and good cutlery should always be used, although the kitchen crockery may be easiest to get at. Every meal should be carefully thought out, well prepared, and daintily dished up, and the temptation to lunch off a cup of tea and a bun, or to take one's meals in the kitchen, should be resisted. A lady may always be a lady—whether she does her own work or not—but it is up to herself to guard against losing hold of any of those refinements which make her a lady.

HOUSEHOLD FINANCE

Account Books

The keeping of accounts is not so arduous nor difficult a task as many women think. If a simple form of household book-keeping is started, it is quite easy to keep this up-to-date; and such a record of expenses will be exceedingly useful as a basis on which to allocate the housekeeping allowance, as a check on excessive expenditure, and as a record for purposes of reference. A well-organized household, like a business, has its financial side, and unless this is carefully kept in hand, the household—like the business—will probably find itself in debt.

The first step to take is for the income earner and housekeeper to confer together, and to decide how the yearly income is to be apportioned. Next, the sum of money which passes through the housekeeper's

hands should be accounted for each week in her account book. For this purpose two books will be needed. One, a small memorandum or notebook which can be carried in pocket or handbag, and in which the mistress of the house makes a note of all the money she spends at the time when she pays it out. The second book should be a proper account book, preferably a wide one with several columns, and this book need be entered up only twice a week or every two days, according to the necessities of the household, and added once a week. Suitably ruled account books can be purchased at most stationers.

Apportioning the Income

The following table of proportions forms a fairly sound working basis for the expenditure of any income:

Item.	Percentage of Income.	Remarks.
Savings account	10	Life insurances and endowments may be included under this heading.
Rents, rates, repairs, lighting, heating, telephone, and household insurance	22	{ A fairly high average; this figure should be lower rather than higher.
Service	7½	This includes maids and casual labour.
Food and general household expenses	27½	{ This should allow some leeway for occasional entertaining.
Clothes	12½	This figure must include <i>all</i> the members of a family.
Health	5	Dentist's as well as doctor's fees are allowed for.
Amusement	7½	This figure may be supplemented by any money saved from the food allowance, and should be made to include an annual holiday.
Education	6	This figure is necessarily dependent on the age and number of the children. A considerable sum may have been already set aside for educational purposes during the child's early and pre-school days.
Miscellaneous (including charities)	2	This item will probably help to balance the budget, and should allow for breakages and replenishing.
Total ..	100 %	

It is difficult to lay down hard and fast rules as to how to allocate the annual income, since so much depends on the size of the family. When there are no children a smaller staff of servants is required, and the expenses of "education" need not be considered. If, however, a young couple with a fixed—and possibly not greatly increasing—income commence housekeeping on the whole of their income, a time may come when they will find it difficult to keep inside it without reducing the scale of their expenditure—and no one likes to do this. Therefore, when apportioning the income, every emergency and contingency should be allowed for at the start. If the emergency should not occur, there will be so much more for the savings account, which is all to the good.

The table opposite will show at a glance the apportionment of incomes varying from £500 to £1500 per annum. From this it is quite easy to reckon out the right weekly household allowance, depending on what items are to be paid out of it (see Table A).

The Weekly Account

The mistress of the home should be able to gauge exactly how much she may spend each week for food, service, and sundries, and arrange her housekeeping accordingly. When cash payments are made, either a simple or an analysed account book may be kept. The simplest form of account is to enter the items daily into an account book under dates—keeping a separate page for personal expenses—and these are all added every week, and the total balanced with cash in hand. These totals are then posted to a list of weekly totals, for which the back pages of the account book might be kept. Analysed accounts are, however, just as easy to keep, and set out the various items in a much clearer way. Such an account allows of comparisons between the sums spent in different weeks on various articles of household use. For this form of household book-keeping, the account book should be ruled in the following way (see Table B, p. 116).

Monthly totals from this budget should

be posted to another account, which can be added up every month, and will also show at the end of the year a complete total of the household expenditure—including such items as are not included in the weekly budget (see Table C, facing p. 116).

Credit Accounts

Household book-keeping is very much simplified if accounts are opened with the tradesmen and shops supplying the family, and books rendered and paid weekly. With such an arrangement the tradesman does the daily book-keeping for the housewife, who will only need to enter her accounts once a week. Small cash purchases should, of course, be entered every day into a little note-book and totalled each week under the heading "sundries". The tradesmen's books must be checked against the bills, which should always accompany all goods ordered, after which these bills can be destroyed. The weekly account will then be entered in an account book in the form shown on Table D, p. 117, and arranged so that monthly totals can be obtained and posted to the yearly account page.

Annual Expenditure

Every month the total expenditure should be posted to the page reserved for the monthly and yearly totals. This page should be divided as shown (Table C). Items, such as education, insurance, health, and amusements, not included in the specimen list, may be included if it is wished to make the account quite complete.

Personal Expenses

There is generally a special allowance for clothing and personal expenses, and if these are likely to be at all large they should be entered in a separate account. A very simple plan is to let the bank keep this account for you. Separate household and personal accounts can be opened at the bank, the household allowance paid into one account and the personal allowance into the other. All cheques for clothing, amusements, medical attendance, and other personal expenditure should be drawn on

Table A
INCOMES AND THEIR APPORTIONMENT

Item.	Per Cent.	£500.			£600.			£700.			£800.			£900.			£1000.			£1200.			£1400.			£1500.		
		£.	s.	d.	£.	s.	d.	£.	s.	d.	£.	s.	d.	£.	s.	d.	£.	s.	d.	£.	s.	d.	£.	s.	d.	£.	s.	d.
Savings Account	10	50	0	0	60	0	0	70	0	0	80	0	0	90	0	0	100	0	0	120	0	0	140	0	0	150	0	0
Rent, &c. . . .	22	110	0	0	132	0	0	154	0	0	176	0	0	198	0	0	220	0	0	264	0	0	308	0	0	330	0	0
Service	7½	37	10	0	45	0	0	52	10	0	60	0	0	67	10	0	75	0	0	90	0	0	105	0	0	112	10	0
Food, &c. . . .	27½	137	10	0	165	0	0	192	10	0	220	0	0	247	10	0	275	0	0	330	0	0	385	0	0	412	10	0
Clothes	12½	62	10	0	75	0	0	87	10	0	100	0	0	112	10	0	125	0	0	150	0	0	175	0	0	187	10	0
Health	5	25	0	0	30	0	0	35	0	0	40	0	0	45	0	0	50	0	0	60	0	0	70	0	0	75	0	0
Amusements . .	7½	37	10	0	45	0	0	52	10	0	60	0	0	67	10	0	75	0	0	90	0	0	105	0	0	112	10	0
Education . . .	6	30	0	0	36	0	0	42	0	0	48	0	0	54	0	0	60	0	0	72	0	0	84	0	0	90	0	0
Miscellaneous . .	2	10	0	0	12	0	0	14	0	0	16	0	0	18	0	0	20	0	0	24	0	0	28	0	0	30	0	0
Total	100	500	0	0	600	0	0	700	0	0	800	0	0	900	0	0	1000	0	0	1200	0	0	1400	0	0	1500	0	0

Note.—If it is desired to save a larger sum against a rainy day, the total income may be reduced by the extra amount to be saved, and the reduced income then allocated as shown in the table.

Table D WEEKLY AND MONTHLY ACCOUNT COMBINED

Week Ending	January 6.			January 13.			January 20.			January 27.			Monthly Totals.					
	£ s. d.			£ s. d.			£ s. d.			£ s. d.			Paid.			Received.		
Balance on hand	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.	£	s.	d.
	-	12	9	—	—	—	—	—	—	—	—	—	—	—	—	-	12	9
Received (Household)	5	0	0	5	0	0	5	0	0	5	0	0	—	—	—	20	0	0
(Personal)	1	0	0	1	0	0	1	0	0	1	0	0	—	—	—	4	0	0
Paid as follows:													24 12 9					
Butcher	-	16	10	-	17	8	-	15	1	1	0	2	3	9	9			
Baker	-	4	8	-	3	6	-	5	2	-	2	8	-	16	0			
Fish and Poultry	-	7	6	-	10	3	-	6	3	-	8	11	1	12	11			
Dairy Produce	-	9	4	-	8	2	-	11	9	-	7	6	1	16	9			
Greengrocer	-	7	0	-	8	3	-	9	1	-	10	3	1	14	7			
Groceries	-	12	6	-	8	10	-	13	5	-	7	2	2	1	11			
Wages	1	0	0	1	0	0	1	0	0	1	0	0	4	0	0			
Laundry	-	8	6	-	14	1	-	7	3	-	5	2	1	15	0			
Sundries	-	10	3	-	11	1	-	3	9	-	7	9	1	12	10			
Personal	1	2	9	-	15	7	-	8	9	2	6	5	4	13	6			
Weekly Totals	5	19	4	5	17	5	5	0	6	6	16	0	23	13	3	23	13	9
Balance on hand													£- 19 0					

the personal account, and the pass-book forms a record of all such expenses. If the bank balance is inadequate to meet expenses, the bank will sound the danger signal in the form of a little note including the words "your account is overdrawn". This should not, however, be allowed to occur.

Dress Allowance

(See Vol. IV, *Personal Clothing*.)

The Proper Handling of Money

(See Vol. II, *Household Legalities*.)

Bills and Receipts

Accounts and receipted bills should be kept apart in separate pigeon-holes of a desk or in a letter file, or even in two large envelopes clearly marked "Bills" and

"Receipts". All accounts should be paid regularly, in order that the housewife may have a clear view of her financial position. There may appear to be a lot of money in the cash-box or at the bank, but unless all bills are paid this does not represent the true state of affairs. Tradesmen's accounts are, as a rule, rendered weekly, and should be paid weekly. Department stores, dress-makers, milliners, doctors, and dentists are in the habit of sending their accounts monthly, so that the middle of the month is a good date to set for checking and paying of all such bills.

All receipts should be carefully kept for some considerable time, depending on the number and frequency of dealings with a particular shop or store. The last receipt to hand from any firm or individual should never be destroyed until there is no possi-

bility of a new bill for the same amount being presented in error. In cases where the amount is sufficiently large, payment should be made by cheque. A cancelled cheque is in itself as good as a receipt for the money paid; but a receipted account should nevertheless be required in order to avoid any possible misunderstanding as to the items for which the cheque was given.

The Gas Meter

Every housewife who uses gas should understand how to read the meter, and thus

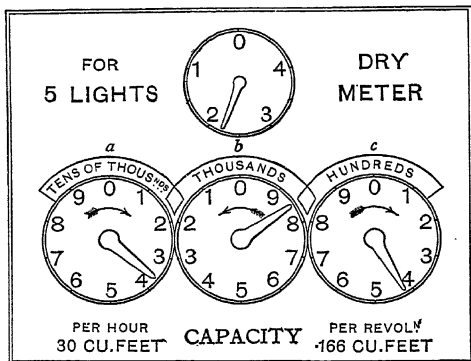


Fig. 74.—Index Dials of 5-light Gas-Meter

check any possible waste. A gas meter has three dials in a row, with a smaller one above which is only used for special testing purposes and has nothing to do with the ordinary reading (fig. 74).

The dials are connected mechanically, and as each hand revolves it sets in motion the hand in its left-hand neighbour. In that way the hand in dial (b) moves forward one figure for each revolution of the hand in dial (c). In the same way a complete revolution of the hand in dial (b) moves the hand in dial (a) through one division.

The reading of the meter is obtained by adding together the amount shown on each dial, and the figure over which the hand has *just passed* is the one that is taken.

In the diagram, we must begin with the left-hand dial, as that indicates the highest number.

Dial (a) indicates 30,000 c. ft. of gas.

„ (b) „ 8,000 „ „

„ (c) „ 400 „ „

Total reading = 38,400 „ „

The reading should be done at regular intervals, whether weekly or monthly, and careful comparison made.

The top (or test) dial indicates single feet. If a gas escape is suspected, all the burners should be turned off for a time, and the pointer watched. An escape of gas would be shown if the pointer moves.

Payment by Therms

By the Gas Regulation Act (1920) companies are empowered to base their charges on therms instead of on cubic feet. The therm is a unit of heat energy equivalent to 100,000 British thermal units. On this system of charging by calorific value the consumer pays for the useful energy only. The number of therms per cubic feet is not constant; it varies from time to time, and it also varies according to the district. The number should therefore be ascertained from the Gas Company.

The Electric Light Meter

Borough Electric Supply Companies give the following instructions: “The majority of electric meters employ a series of indicator dials similar to those in the diagram (see fig. 75). Others register on the cyclo-meter principle in plain figures, and in such cases the method of reading is so obviously simple as to require no instructions. In the case of the dials shown, the two lower ones may be disregarded, as they only register tenths and hundredths of a unit. The other three dials (in a large meter there might be four or five) register 240.

“In reading the meter, one should start with the highest value dial—in this case the ‘hundreds’ dial—and, unless the hand is dead on a particular figure, take the lower of those it is between. Reading the top three

dials in this way, we get the figures 2, 4 and 0, showing that a total of 240 units has passed through the meter. To find the amount of electricity used since the last reading of the meter, subtract the last reading from the present one."

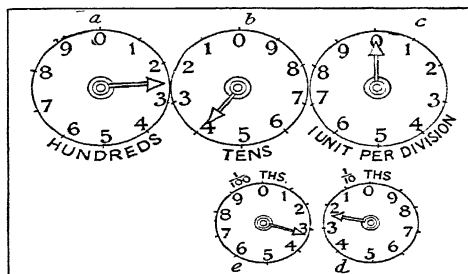


Fig. 75.—Dials of Electric Meter

A Useful Card Index

Many women with business training and experience find a small card index—which can be kept in the bureau drawer—exceedingly useful for many purposes. By having index cards of several colours, one card index can be made to serve various purposes. Thirty or forty pink cards at the beginning, alphabetically arranged, may form an exceedingly handy list of addresses. A set of

blue cards behind might contain useful addresses, under such headings as "Dress-makers", "Milliners", "Charwomen", "Handymen", including working plumbers and gardeners; and much other useful information which is exceedingly difficult to lay hands on at the moment when it is required. Behind the blue cards, a simple system recording personal expenditure can be arranged; and other cards can be utilized in many ways, as, for instance, to paste on newspaper cuttings, under heads such as "Cleaning Hints", "Beauty Hints", "Needlework Hints". A card index system is the neatest way of keeping a great deal of information inside a small space in a form very easily available.

A Co-Operative Movement

In 1888, the International Council of Women, in London, was organized for the general co-operation of housewives. The objects are:

- (a) To provide the means of communication between women's organizations in all countries.
- (b) To provide opportunities for women to meet together from all parts of the world to confer upon questions relating to the welfare of the Commonwealth, the family, and the individual.

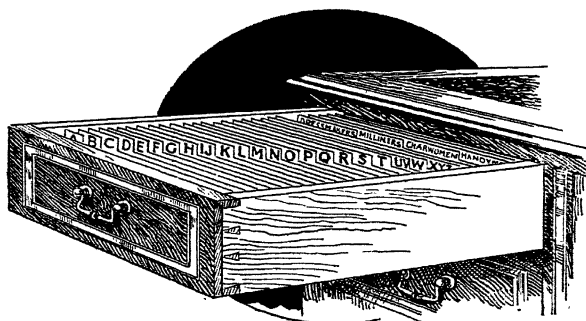


Fig. 76.—Bureau Drawer, fitted with useful Card Index

THE HOUSEHOLD MARKETING

Mistress's Duty

Marketing is essentially the duty of the mistress of the house. Even if she delegates this duty to a housekeeper or trusted cook, she must of necessity direct the household expenditure, because she holds the purse strings. Much of the efficiency of a well-organized and well-run home depends on the careful expenditure of the housekeeping allowance. Nobody can do the household marketing as well as the mistress herself, because she knows how much she can afford to spend on any item of the daily menu, and she has the greatest interest in obtaining the very best value for her money.

But shopping is an art which requires some knowledge of the articles which are being purchased and the best uses to which they can be put. It requires tact in dealing with tradespeople, who are always ready to serve courteously and helpfully customers who are not overbearing in manner. It requires discrimination, so that the household allowance is spent in a way which secures a well-balanced supply of every household necessity.

Choice of Tradesmen

The cheapest tradesmen are not always best, if they do not stock the best quality provisions. Good quality food is far more economical than inferior qualities, even though it be slightly more expensive. A tradesman should therefore be selected whose goods can be thoroughly relied on, and whose prices compare with those of similar quality provisions sold by other tradesmen. There are also other important considerations when selecting a tradesman. The first is courtesy and good service—a willingness to provide what is asked for rather than to induce the customer to take something he particularly wishes to sell. Another essential is reliability in the matter of deliveries. Unless the mistress carries home all her purchases in a basket, she must be able to rely on receiving them by a certain hour, in time to prepare

them for whatever meal they may be intended.

When she has found shops that satisfy all the above essentials, then the best plan is to stick to them and not change from shop to shop. By giving her custom—either for vegetables, meat, or groceries—to one particular shop, she will receive preferential treatment as a steady customer. The tradesman will know her special wishes and requirements, which need not be repeated every time the order is given, and if a shortage of any commodity should be threatened at any time, as a regular customer she will be assured of her share of the stock.

Methods of Payment

It is a very good plan to have a weekly account at the shop selected, for which a book is provided. This saves all the time so often wasted in waiting for receipts or change whenever a small amount is to be paid. It has the further advantage of providing a complete weekly record of expenses for grocery, meat, vegetables, or other commodities, as the case may be. And these weekly accounts are easy to check and compare with the expenditure of previous weeks. They have the further advantage of being a check on any orders which the cook may place; whereas such orders, when paid for at the back door, are less easy to keep track of. These weekly accounts should be checked and settled on regular days.

Many tradesmen send round for orders, and in the case of groceries, branded goods, and dairy produce, it is often a convenience to be able to give the orders in this way; but unless the butcher and greengrocer can be absolutely relied upon to send the quality of meat, fruit, or vegetables which the mistress would choose herself, it is best to select them personally.

Inspection of the Larder

Unless an experienced cook is kept, who has full responsibility, the mistress should make it her duty to inspect the larder every

morning before the shopping is done, and take into consideration the remnants and left-overs from the dinner of the night before, when arranging her menu for the day. These can probably be incorporated in the luncheon menu in some appetizing form. Left-overs should not just be heated up and served again. They may be made into something entirely different. Helpful suggestions for using up remnants of various kinds are given on p. 32 of Vol. II.

Nor need any joint be served cold over and over again until it is finished. Many appetizing and economical dishes can be made with it. Slices of meat gently stewed, below boiling-point, in a good stock or gravy, and garnished with vegetables, make an excellent meat course for lunch. Beef olives can be made with slices from the Sunday joint in the same way as with fresh meat, if the olives are stewed gently and not boiled. Cut into dice, any joint will make good curry with rice. And the last remains of the meat may be chopped and mixed with onions and parsley in a cottage pie or meat rissoles.

Arranging the Daily Menu

In drawing up the daily menu, several points have to be considered:

1. How much is to be spent on the meal.
2. The foods which are in season.
3. To what extent left-overs can be utilized.

The first point must be left to the discretion of the housewife, but she should remember that the plainest food, with little variety in the arrangement of the menu, is generally a great deal more expensive than a varied menu including a few simple made-up dishes, which are both attractive and nutritious.

A menu should be arranged with some attention to the colour scheme; white vegetables such as cauliflower, creamed artichokes, or mashed turnips do not look well with white meats, among which may be included, veal, pork, and most varieties of poultry. With white meat, a brightly coloured green or red vegetable should be served. White vegetables go well with beef. Nor should a vegetable be served with the meat if it has already been used to flavour the

soup. When tomato soup is served, it is better to give a green vegetable with the meat course. Discretion should also be used in the choice of puddings. For instance, when a thick soup is given, a light pudding should be ordered; and boiled puddings should figure in a menu only if there is clear soup or a very light first course. The marketing calendar (Table E) may be of assistance in arranging varied and seasonable menus. The utilization of left-overs depends on their nature and quantity.

Variety Lends Interest

A good housekeeper not only arranges her menus that each should be individually balanced and perfect, but she also bears in mind their relation to each other. If fish forms the principal course for breakfast, it should not form the chief dish at luncheon or dinner. When soup is offered in the middle of the day, an hors-d'œuvre, salad or savoury course might take its place in the dinner menu. Should the same joint have to be served for dinner and supper, a clever manager will see that it is differently prepared for each meal.

Food Values

Many women nowadays recognize their responsibilities as the guardians of the health of their households, and make a careful study of foods and their nourishing values.

The human body may be compared to a working machine of which the fuel is food. Food supplies the body with energy, which is expended in various ways. The measure of energy is heat into which it is easily transformed, and each heat unit is called a calorie. One calorie is the amount of heat required to raise one gramme of water one degree Centigrade.

Every human body requires a certain number of calories every day, according to age, sex, and occupation, so that a knowledge of the calorific requirements of the body and the value of our daily foods forms a very helpful basis in the building of menus which are healthy and sufficient. Food values are dealt with in further detail in Vol. III (see *Health and Beauty*).

MARKETING OF MEAT

How to Buy

All meat that is purchased must be perfectly fresh. Tainted meat should never be bought, because tainting is due to deterioration, whether it be that the meat has hung too long, or the depositing of insects' eggs upon it. A butcher should be selected who can provide adequate cold storage for the meat which he stocks, and it would be a great advantage to health if all meat were displayed behind glass and not placed outside the shop, where germ-laden dust is deposited upon it, and flies and other insects can easily attack it. It is essential—always—to wash every piece of meat thoroughly before cooking it. The idea that washing spoils meat is entirely erroneous; it is only when the meat is placed in a bowl of water and left there, that the goodness is extracted from it. If, as sometimes happens in hot weather, the meat should become *slightly* tainted, it should be carefully trimmed and the surface well rubbed with salt or vinegar and washed.

The quality of meat can be judged by its colour and the amount of fat. The best quality meat is cut from fat animals, and the skin is drawn firmly over it. Poor quality meat has little fat, and the skin is loose and flabby. Freshly cut meat looks bright; after it has been cut some time, it assumes a dull appearance.

Home-Killed or Imported

Whether to select imported or home-killed meat must be left to the discretion of the housewife. Home-killed meat is always best and freshest. But imported meat is cheaper, and is shipped under such hygienic conditions that its nutritious value is very little inferior. Meat forms a very expensive item in the household expenditure, and some knowledge of the various kinds of meats and the uses to which they can be put is essential in order to utilize the meat allowance to the best advantage.

Housekeepers' Difficulties

Not only have different countries different ways of cutting up meat, but different parts of the same country practise methods that vary greatly. In Scotland, as in France, oxen and calves are so jointed that more stewing and boiling portions are provided than is the case in England, where the tastes of the people have for many generations been diverted from boiling and stewing to roasting, baking, grilling, and frying.

There is little doubt that English housekeepers often go wrong in insisting upon roasting or grilling joints that are fitted only for the much slower processes of braising, stewing, and preparing *en casserole*. They are very shy, too, of soup-making, and thus do not by any means make the best use of all parts of the meat which are bought—the thin end of ribs of beef, for instance, the flank end of loin of mutton or lamb, and the long thin rib-bones attached to best-end of neck of mutton, all of which are, in nine cases out of ten, left on the joint when it is put into the oven, instead of being sawn off and reserved for other and more economical use in soup, stew, ragout, or curry.

Hints on the Economy of Beef

The parts which are most tender, and therefore lend themselves to the most taxing of all cookery methods, roasting and grilling, are those portions of the animal in which the muscles have been most inactive during the life of the beast. This test of inactivity applies particularly to the middle portion of the back, from which the sirloin is cut, and the adjoining rump, which part of the body is, to a large extent, exempt from strong muscular movement. Thus, in the sirloin, we have the prime roasting joint, and in the rump the most fully flavoured and tenderest meat—save for the fillet or undercut of the sirloin—for steaks that are to be subjected to quick cooking.

Except in Scotland, where the ribs of the sirloin are cut short in order to provide

what are called "runners" of beef—namely, the thin ends of the ribs cut into narrow short-boned strips—it is an economical plan to cut off the thin end of the joint before roasting. The fibre of the thin end is much more coarse than that of the upper part of the joint. The meat—when braised or stewed—is of exceptionally fine flavour, but is little more than a make-weight when attached to the roast. The undercut of the sirloin is, perhaps, the most tender portion of the whole ox.

Preparing the Joint Conveniently

If the joint is a large one in proportion to the family, it is an economy to take out the fillet or undercut before roasting, and reserve it for special use later on. Next best to the sirloin, for roasting, are the ribs, which are generally boned and rolled. The thin end will be sawn off by the butcher if instructions are given him to do so. The chuck-ribs provide second quality steaks, and are good for all "made" dishes and for braising and pie-making. Shin and leg of beef are cuts much undervalued in the south of England. The hind leg includes the mouse buttock; and the fore leg includes the "leg of mutton" piece (though many of these quaint names are fast falling into disuse). The buttock, or round, and the silverside (which is the top of the rump) are held in equal esteem for boiling, and are almost as often boiled fresh as salted.

The aitchbone, if well hung, is a profitable joint for roasting when fat meat is disliked. True, the aitchbone carries an undue proportion of bone to meat, but this is allowed for in its cost, which is considerably below that of sirloin or ribs. The head of the beast

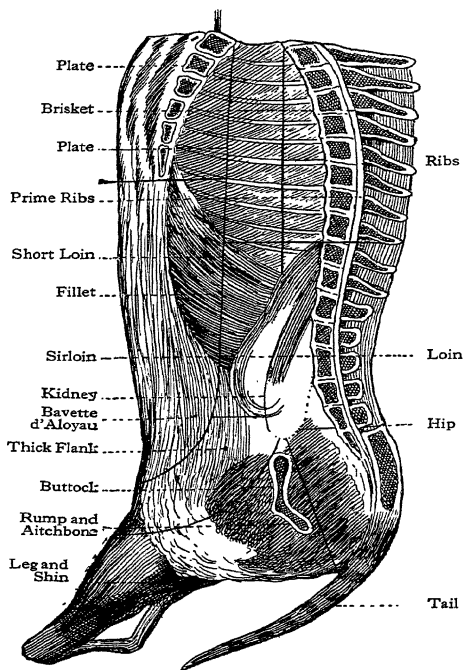


Fig. 77.—Section of Bullock or Ox

is appreciated more in the northern counties of England than in the southern. Half a head can be used in various different ways, the cheek parts being stewed in a casserole or made into pies, and the remaining meat collared. A considerable quantity of excellent soup will also result from this same "joint" if the housekeeper is an adept in cookery.

Table F

MARKETING GUIDE FOR BEEF

Name of Joint.	Description.	Principal Uses.	Quantity per Head.	Remarks.
Sirloin (with fillet)	Middle cut of back.	Prime joint for roasting. Fillet (or undercut) for grilling.	6 to 7 oz.	Undoubtedly the most delicious in flavour and most tender of all joints of beef.

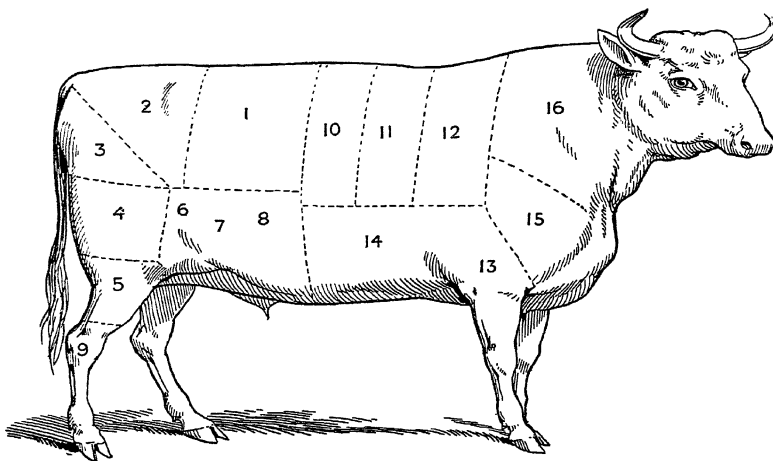


Fig. 78.—Bullock—English Plan of Jointing

- | | | | |
|---------------|-------------------|------------------|--------------------------|
| 1. Sirloin. | 5. Mouse buttock. | 9. Leg. | 13. Leg-of-mutton piece. |
| 2. Rump. | 6. Veiny parts. | 10. Fore ribs. | 14. Brisket. |
| 3. Aitchbone. | 7. Thick flank. | 11. Middle ribs. | 15. Clod. |
| 4. Buttock. | 8. Thin flank. | 12. Chuck ribs. | 16. Sticking-piece. |

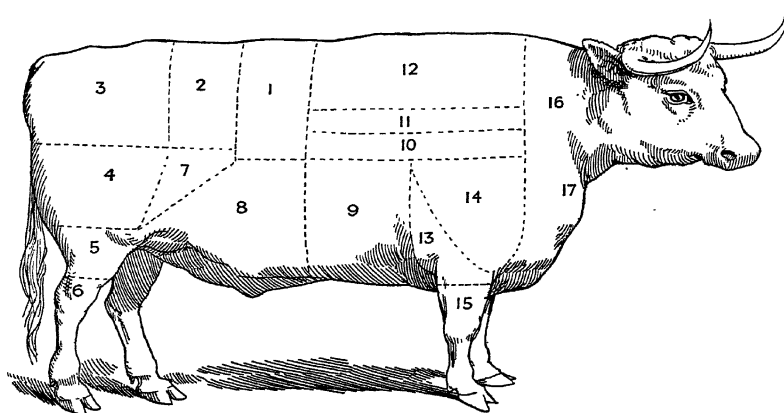


Fig. 79.—Bullock—Scotch Plan of Jointing

- | | | | |
|---------------------------------------|--------------------------------------|-----------------------------------|-------------------------------|
| 1. Fore ribs. | 5. The mouse and part of leg (shin). | 9. Nine holes (used for stewing). | 13. Shoulder or mutton-piece. |
| 2. Sirloin. | 6. The leg. | 10. Runners. | 14. Brisket. |
| 3. Rump. | 7. Thick flank. | 11. First runner. | 15. Hough or shin (leg). |
| 4. The round (aitchbone and buttock). | 8. Thin flank. | 12. Spare ribs. | 16. Neck and head. |
| | | | 17. Clod or sticking-piece. |

Table F—Continued

Name of Joint.	Description.	Principal Uses.	Quantity per Head.	Remarks.
Rump <i>divided into:</i> (a) Silverside	The fore part of the rump.	Best joint for salting and boiling.	4 oz.	Economical because free from bone.
(b) Middle part	Prime cut for steaks.	Grilled or braised.	4 to 6 oz.	
(c) Chump end	Back part of rump.	Braising, stewing, and also good for pies.	6 to 7 oz.	
Aitchbone	Three-cornered cut above buttock.	Salted and boiled; or, if well hung, good for roasting.	6 to 7 oz.	Carries a large proportion of bone.
Buttock	Immediately above leg.	Prime joint for boiling, either salted or fresh.	5 oz.	
Buttock (top side)	The upper part of buttock.	Economical roasting joint.	4 oz.	Must be well hung, or it will not be tender.
Mouse Buttock	The top part of hind leg.	Excellent for braising or making ragouts.	5 oz.	This joint requires long, gentle cooking.
Veiny parts	Hind part of flank, next the buttock.	Cheap cut for stewing or stock making.	4 to 5 oz.	An inferior part of the animal.
Shin and leg Hough	Immediately below mouse buttock.	Excellent for making beef - tea, soups, gravies, and also for braising.	8 oz.	The top part of the leg is a most economical joint if stewed for several hours.
Thick flank, Thin flank, Brisket	The belly part from hind to fore legs.	Salted and boiled, then boned and pressed. Good also for stewing.	4 to 6 oz.	Brisket and flank form the basis of all kinds of pressed and spiced beef dishes.
Fore ribs	Cut next the sirloin.	Next best to sirloin for roasting.	5 to 6 oz.	The thin end of rib should be sawn off and retained for stewing.
Middle ribs	Cut next the fore ribs.	Only slightly inferior to fore ribs for roasting.	5 to 6 oz.	More economical when boned and rolled.
Chuck ribs	Fore part of ribs.	Good for boiling and braising.	6 to 7 oz.	Second quality steaks are cut from the chuck ribs.
Leg of mutton piece	Immediately above fore leg.	Braising, stewing, and making pies.	5 oz.	Economical and good if gently cooked.
Clod and sticking piece	Shoulder and breast part.	Inferior joints; used for stewing and making gravy and soups.		
Tail		Excellent for braising and for soups.		A moderate-sized ox tail, when braised, is sufficient for five persons.

Inside Parts of Ox or Calf

Some of these parts are very economical to purchase; others are delicacies.

Tongue.—Ox tongue is very economical when cooked at home. It should be pickled and boiled, and can generally be purchased ready pickled, or it can be roasted fresh. Smoked ox tongues are also very tasty. Calves' tongues are used slightly salted, boiled, coated with aspic, and served cold. Or they may be boiled, rolled, and pressed; or stewed and served hot. Two or three tongues go to one dish.

Heart.—Both ox and calves' hearts are served stuffed and roasted. One ox heart is sufficient for four persons, but twice as many calves' hearts will be required. They make an economical and savoury dish.

Tripe.—Stewed in milk, this makes a nourishing and easily digested meal.

Liver.—This should be cut in thin pieces and fried. Calves' liver is highly esteemed for its delicate flavour.

Kidneys (4 oz. per head).—Calves' kidneys are excellent in stews and ragouts and in steak pie. Ox kidneys improve soups, and are used in pies.

Sweetbreads.—Ox sweetbreads are not accounted a delicacy, but they are the most highly prized portion of the calf, and generally expensive. A pair of sweetbreads go to a dish, braised.

Brains.—A set of calves' brains braised, or fried in egg and bread crumbs, make a very digestible dish. Or they may be used for sauce in connection with various dishes made with calf's head.

Dealing with the Calf

The flesh of the calf is delicate but insipid. For this reason we invoke such savoury aids as veal forcemeat, or smoked ham or bacon, to add zest to almost all veal dishes. The loin is by far the best joint for roasting, but the thin ends of the ribs should be sawn off and retained for other uses. Veal cutlets are the base of a score of attractive delicacies; veal and ham pie is one of the best-known luncheon and supper dishes; calf's head, cooked with care, is the joy of the epicure;

while the sweetbread has earned for itself a fame that makes one scarcely able to believe that not more than a hundred years ago it was reckoned of small commercial value in country districts where cattle were home-bred for provincial markets. The marketing guide for veal (Table G) should be of assistance to the housewife.

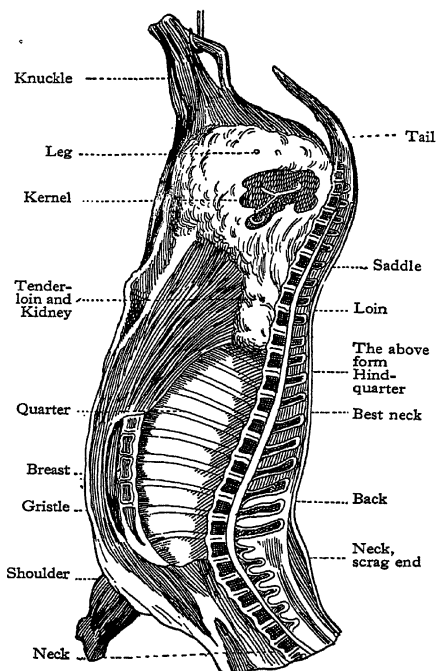


Fig. 80.—Section of Calf

Mutton most Favoured

There are wide districts in England where a leg of mutton is more highly esteemed as a family joint than sirloin or ribs of beef. It is more often roasted than boiled, although many prefer the delicate flavour of the boiled joint, with its piquant accompaniment of caper sauce, to the more robust savour of the roasted leg. The saddle, which consists of the two loins cut in one, is the prime roasting joint of the sheep, but its cost is high, and it

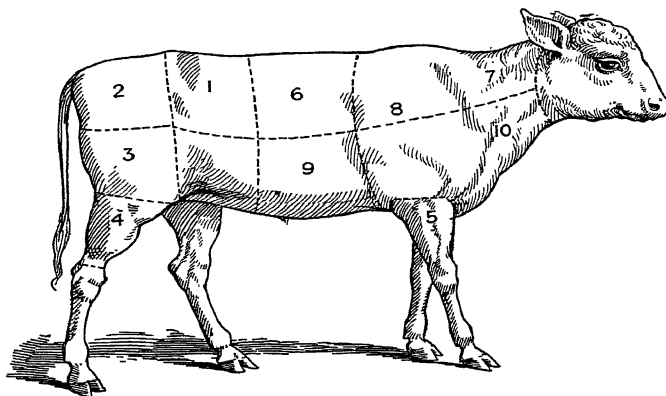


Fig. 81.—Calf—English Plan of Jointing

1. Loin (kidney end). 2. Loin (chump end). 3. Fillet. 4. Hind-knuckle.
6. Neck (best end). 7. Scrag. 8. Blade-bone. 9. Breast (best end). 5. Fore-knuckle.
10. Brisket.

Table G

MARKETING GUIDE FOR VEAL

Name of Joint.	Description.	Principal Uses.	Quantity per Head.	Remarks.
Loin (<i>kidney end</i>)	Middle cut of back.	The best joint for roasting.	6 to 7 oz.	
Loin (<i>chump end</i>)	The hind part of the loin.	Roasting or braising.	7 oz.	Carries a large proportion of bone.
Fillet	Cut just below the chump end of loin.	Prime joint for cutlets, and is also stuffed and roasted.	6 oz.	Economical because comparatively free from bone.
Hind knuckle Fore knuckle	Upper parts of fore and hind legs.	Excellent for nutritious soups and stews.	8 oz.	6 to 8 hours gentle stewing is required in order to make this joint tender.
Neck (<i>best end</i>)	Cut next to the loin.	Excellent for cutlets, the trimmings being reserved for pies.	6 oz.	
Neck (<i>scrag end</i>)	Fore part of neck, next the head.	For braising and stewing.	8 oz.	
Blade-bone	The shoulder.	Roasted plain, or boned and stuffed.	6 to 7 oz.	
Breast	Fore part of the belly.	Stuffed, rolled, and roasted.	6 oz.	A most economical dish.
Brisket	Fore part of the breast.	For stewing.	6 oz.	An economical dish.
Head		Highly valued for ragouts and stews.		

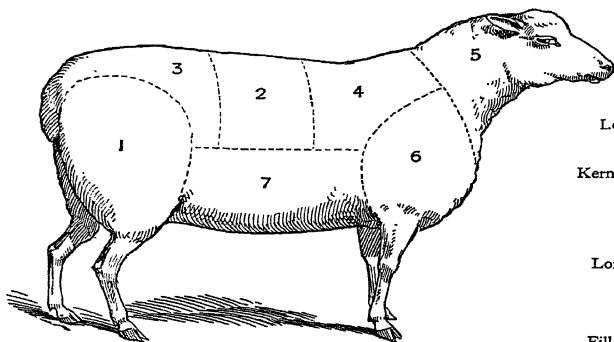


Fig. 82.—Sheep—English Plan of Jointing

1. Leg. 2. Loin (best end). 3. Chump end of the Loin.
4. Neck (best end). 5. Scrag. 6. Shoulder. 7. Breast.

is seldom served in the ordinary way, as it takes more oven-accommodation than can be afforded in the average home.

A single loin can be roasted whole, or part roasted and part cut into chops. The neck, again, is a particularly useful joint, and lends itself to numerous devices in the way of cut-lets, curries, ragouts, casseroles, and stews, more or less elaborate according to the tastes of the family.

The shoulder is a favourite roasting joint with many. It carries more fat than the leg, and this should be borne in mind when catering for a family with pronounced aversion to fat of all kinds. The head and the breast are the cheapest joints of the sheep.

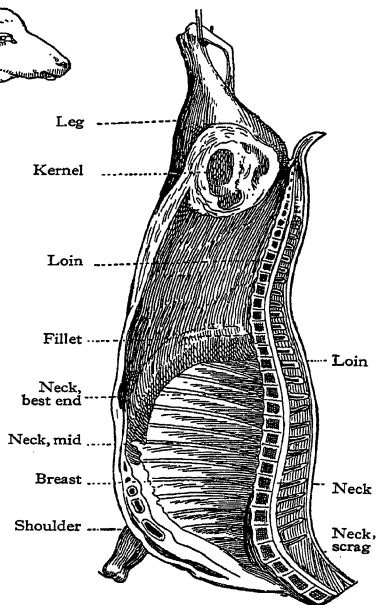


Fig. 83.—Section of Sheep

The head is the foundation of many savoury broths and stews, while the breast, filled with a good forcemeat and rolled neatly before roasting, provides a very savoury meal at a small cost. Illustrations of jointed animal (see fig. 82) and a marketing guide (Table H) are given.

Table H

MARKETING GUIDE FOR MUTTON

Name of Joint.	Description.	Principal Uses.	Quantity per Head.	Remarks.
Leg	Hind leg of sheep.	Equally good for either roasting or boiling.	5 to 6 oz.	The most economical joint for a family.
Saddle	The two loins cut in one.	Prime joint for roasting.	6 oz.	An expensive joint.
Loin (best end)	Cut from middle of back.	Prime joint for roasting, or for cutting into chops.	6 oz.	Very easy to carve if boned by butcher.

Table H—Continued

Name of Joint.	Description.	Principal Uses.	Quantity per Head.	Remarks.
Loin (<i>chump end</i>)	Tail end of loin.	Much appreciated for chops.	7 oz.	Carries a large proportion of bone.
Neck (<i>best end</i>)	Immediately to the fore of the loin.	Excellent for roasting, braising, stewing, and for cutlets.	6 to 7 oz.	A most economical joint of fine flavour. Generally used for Irish stew.
Scrag end of neck	Fore part of neck next the head.	Very good for making broths.	7 oz.	
Shoulder	The fore leg of the sheep.	Prime joint for roasting.	6 to 7 oz.	Considered somewhat superior in flavour to the leg.
Breast	Belly part of the sheep.	Economical for stewing, or can be stuffed, rolled, and roasted.	7 to 8 oz.	
Head		Highly appreciated for broths.		
Tongue		Salted and plainly boiled, or coated with aspic jelly and served with green peas.	6 tongues to a dish.	Purchase readysalted by the butcher.
Brains		Useful in sauces and for making savouries.	1 sheep's brain for 6 savouries.	
Heart		Stuffed and roasted.	2 hearts for four persons.	
Tripe		The whole "bag" or stomach is used for making Scotch haggis, and is stuffed with a mixture of oatmeal, suet, and seasoning.		
Liver		Fried, or minced and made into entrées.	4 oz. to each person.	Not highly appreciated, but preferable to ox liver.
Sweetbreads		Blanched or braised, stewed or fried.	5 oz. per head.	Not highly appreciated.
Kidneys		Excellent for braising and grilling, or for adding richness of flavour to beef-steak pies.	1 kidney to each person.	The most costly item in a mixed grill.

Lamb All the Year Round

Lamb, which used to appear on our tables from Easter onwards through the summer and till early autumn, is now procurable all the year round, the New Zealand (Canterbury) lamb being considered by many quite equal in quality to home-fed meat. Lambs, when small, are cut into fore and hind quarters, but legs and shoulders of very moderate weight are easily procurable, the

habit of buying small joints, rather than large, having so grown into the mind of the housewife during the long years of rigid restriction during the War, that we are not likely ever again to favour heavy, over-fatted meat. The head and sweetbreads of home-fed lambs are specially esteemed, and English and Scotch lamb and mutton kidneys are decidedly superior to those cut from foreign animals. A marketing guide for lamb is given in Table J.

Table J **MARKETING GUIDE FOR LAMB**

Name of Joint.	Description.	Principal Uses.	Quantity per Head.	Remarks.	
Fore quarter	The shoulder and the breast.	Roasted whole.	6 to 7 oz.	Considered superior to the fore quarter.	
Shoulder	Cut from fore-quarter.	Very highly esteemed as a joint for roasting.	6 to 7 oz.		
Hind quarter	The leg and loin.	Roasted whole.	5 to 6 oz.		
Loin	The hind quarter minus the leg.	The prime joint for roasting.	6 oz.		
Leg	Cut from the hind quarter.	Economical family joint.	5 oz.		
Head		Excellent for ragouts and stews.	1 head for two or three persons.	The leg is better for hanging a few days before cooking.	
INSIDE PARTS:					
Tongue		Stewed in rich stock and served hot; or glazed and garnished with aspic.	6 tongues to a dish.		
Heart		Stuffed and roasted.	1 to each person.		
Liver and kidneys		Grilled.	5 oz. per head.		
Sweetbreads		Greatly appreciated, and often cooked together with liver and kidneys.	4 oz. per head.		

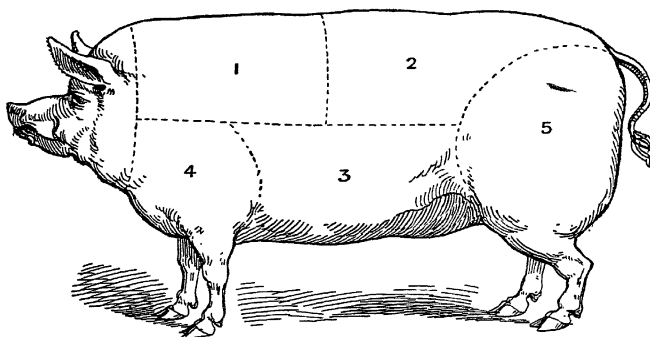


Fig. 84.—Pig—usual mode of cutting up

1. Neck, or Fore-loin. 2. Loin. 3. Belly, or Spring. 4. Hand. 5. Leg.

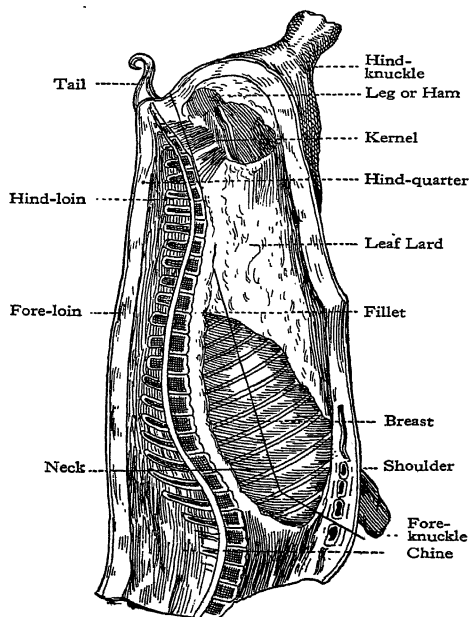


Fig. 85.—Section of Pig

The Best Joints of Pork

If in some districts mutton is held in higher favour than beef, there is a still wider range of country in which pork holds ascendancy over all other meats—even including poultry and game. Pork has a delicate savour particularly its own, and one does not, nowadays, hear half as much about its indigestibility as one used to do. It is a very common saying among country people in the pig-breeding counties of Yorkshire, Berkshire, and Wiltshire that, of all animals, the pig is the most profitable, every part of it being eminently good and useful as food. Considerable portions of what are known as “bacon hogs” are sold as fresh meat. Berks, Wilts, and Somerset supply local markets with joints called griskins or “shortbone”, a cut from the very middle of the back from neck to tail. The consumption of pork sausages has now grown to such vast dimensions that their production must be reckoned a separate industry. (See figs. 84, 85, and Table K.)

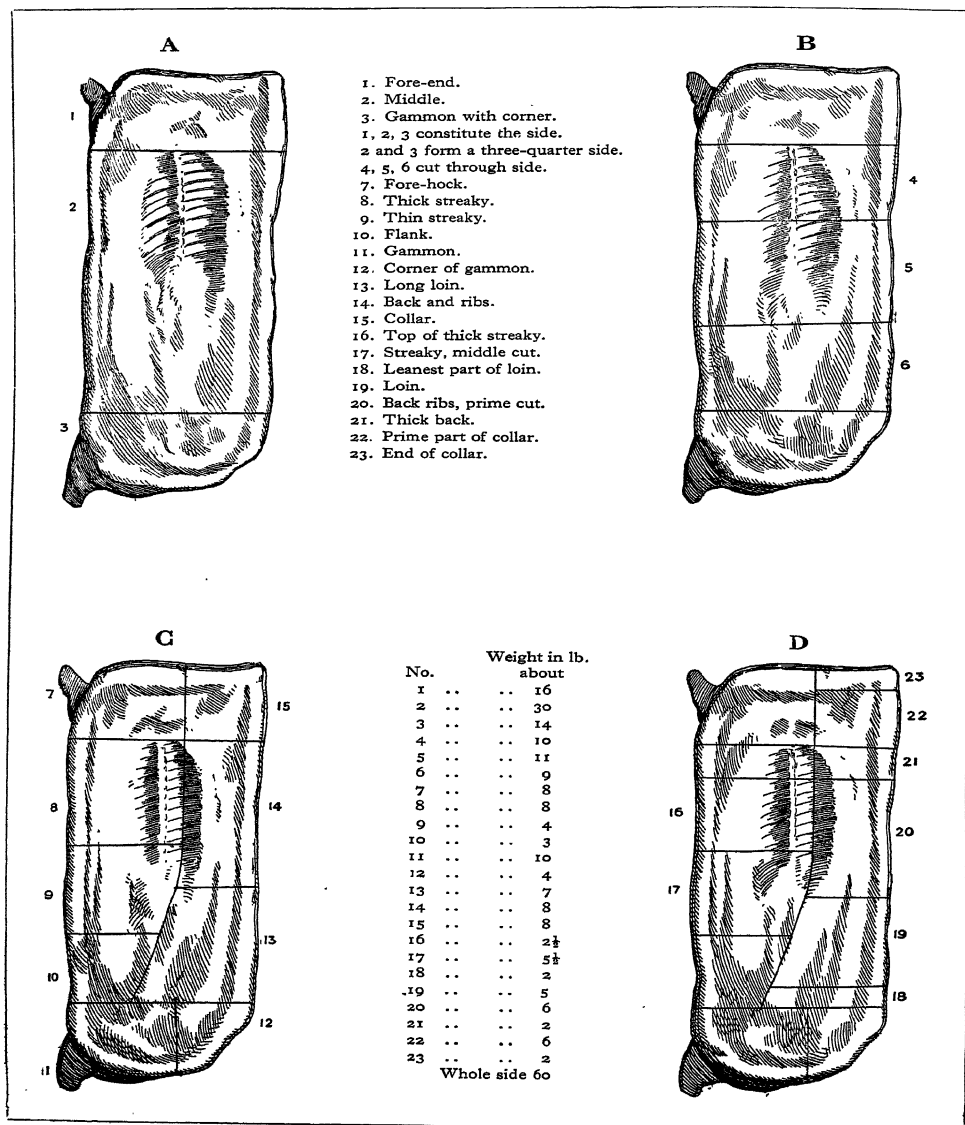
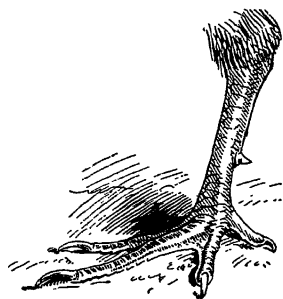


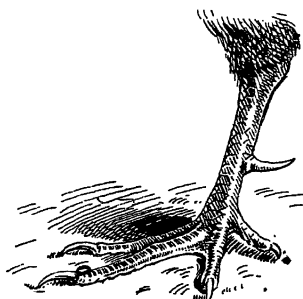
Fig. 86.—A Guide to Ordering Bacon

Table K **MARKETING GUIDE FOR PORK**

Joint.	Description.	Principal Uses.	Quantity per Person	Remarks
Neck or fore loin	Part next the head.	Roasting.	6 oz.	Pork chops are generally cut from the loin.
Spare rib	Cut from back part of fore loin.	Roasting.	6 oz.	
Hand	The fore leg.	Salted for four days, then boiled.	6 to 7 oz.	
Loin	Prime part of back.	Best joint for roasting.	6 to 7 oz.	
Belly (or <i>spring</i>)	The whole of the under part of the pig, below loin.	Either pickled and boiled, or salted and cured for bacon.	4 oz.	
Leg	The hind leg of the pig.	Either salted and boiled, or roasted fresh. It is often boned and stuffed before roasting.	5 oz.	The most economical joint for roasting, but less delicate in flavour to the loin.
Head		Stuffed with herbs and roasted whole, or collared.		
Cheeks		Salted for four days then boiled. Or roasted fresh.		
INSIDE PARTS OF FIG:				Particularly savoury, and much esteemed by pork lovers.
Kidneys	Always sold with loin.			
Liver and heart	Sold under the name of "pig's" fry.			



Young Pheasant's Leg.



Mature Pheasant's Leg.

Fig. 87

POULTRY AND GAME

Farmyard Favourites

The fowl is easily first favourite among poultry. A fowl or chicken should, when lifted, prove heavier than would be judged by its size, but an over-fat bird is not by any means as economical as one that is just nicely plump and full-breasted. The too-fat fowl is generally an old one. Should the legs and feet be still on the bird when it is bought, its youth or age can easily be determined, for the claws of a young bird will bend back without cracking. Should the bird be a male, a clear indication of age can be detected by a very cursory examination of the leg. If a spur is in evidence, it can be taken for granted that the fowl is a mature one, for the spur does not begin to grow until the bird is a year old. The texture of the skin of the breast and legs is another test easily to be applied without handling the fowl—a process which no good-class shopkeeper will allow. The skin of a young fowl's breast is silky-soft, not withered and pimpled over with the stub-holes of plucked feathers.

Ducks and Geese

There is not so much flesh on the breast of a duck as on that of a fowl. The feet of a young duck are very supple, and the skin of the bird is clear and of a creamy colour. The flesh of the duck and the goose are very similar both in colour and flavour. Green geese, which come on the market at Michaelmas, are toothsome morsels, tender and succulent, and free from the gross fat which accumulates on the fully matured bird. Red feet and bill may be taken as sure signs of old age in a goose.

Good Turkeys

The turkey, prime favourite of the Christmas table, is at its best when not over 14 lb. in weight. The skin of a young turkey is like that of a young fowl, with a silky appearance, and devoid of roughness and wrinkles. Hen turkeys are generally more full-breasted

than the male birds, and are by many thought to be more profitable. In any case, if the male bird is preferred, care should be taken that its spurs have not developed. A turkey at modern prices is something of a drain upon the domestic purse, and it is worth while insisting upon getting a young bird.

Game in Season

Poultry is with us all the year round—game only in its season. Beginning with the inrush of grouse upon the market on the 12th of August, we have, from that date onward, wild ducks, plover, snipe, teal, wid-geon, woodcock, hares, and leverets. September adds partridges and pheasants to the list; October black game and capercaillie; and November ptarmigan. Quails are on the market from January to July; ortolans from March to July. Grouse vanish from sight on the 10th of December; partridges, pheasants, plover, and snipe "go out" in the middle of March.

Pheasants and partridges should be hung for several days before being cooked; but, unless there is known to be a pronounced taste for high game on the part of the persons who are to eat the birds, care should be taken that they are still perfectly sweet when cooked. An old pheasant or partridge may be known by the length and sharpness of its spurs. In young birds these are short and blunt. Grouse and blackcock should be hung for as long as the individual taste of the family permits.

Purchasing of Game

Partridges, if plump, are a fairly economical purchase in the height of the season. Young grouse, sold and guaranteed as such, are generally expensive, but among the birds not guaranteed an obliging salesman can generally manage to supply birds (at more reasonable prices) which are deliciously tender when well cooked. The prices of young birds vary according to the season,

and also according to the "standing" of the shop from which they are bought.

A plump hen-pheasant is an economical purchase if the price is at all reasonable. It is generally known that there are as many as six prime "helpings" derivable from a pheasant, and only four such from a fowl. Capercailzie are economical purchases, and the flesh of the bird is much appreciated by some people. The bird, however, is by nature a fish-lover, a fact which is apparent in the individual flavour of its flesh. Wild ducks and wild pigeons, when young, are very delicious in pies or casseroles; but it is always false economy to buy any wild bird

that is clearly old. Snipe and quail make very delicious puddings and pasties, but cannot be reckoned among the economical things of life.

Hares and Rabbits

Hares and leverets do not get quite so much appreciation from the housewife as they deserve. A young hare is an economical purchase, and lends itself to a great variety of ways of cooking. Its humbler rival, the rabbit, comes in for a very large share of attention from the housewife to whom game and poultry are luxuries to be indulged in only on special occasions.

Table L **MARKETING GUIDE FOR GAME AND POULTRY**

Name.	Hints as to Quantities.	Remarks
Grouse	One large, plump bird for three persons.	If there is any doubt as to the bird being a young one it is best cooked <i>en casserole</i> .
Partridge	One bird to two persons.	Equally delicious roasted or cooked <i>en casserole</i> .
Pheasant	One large plump bird will serve six people.	The flesh is similar to that of the fowl.
Blackcock	One bird to three persons.	Best cooked <i>en casserole</i> .
Capercailzie	One bird for six people.	Roasted or braised.
Snipe, Plover, Teal, Quail, Widgeon, and Ortolans	Generally a whole bird to each person, but more economically served in pies or puddings, where a half bird per head suffices.	Three snipe, or any small birds of similar size, make a delicious pudding for four persons, or for six, with addition of mushrooms.
Woodcock	One to each person.	Cooked whole, without drawing.
Hare or Leveret	One hare for eight people.	Jugged, braised, or made into pies.
Rabbit	One rabbit to four persons.	Cooked same as hare.
Fowl	A plump young bird to four persons.	Roasted, boiled, or braised. Very popular <i>en casserole</i> .
Duck	One large duck to four persons.	Stuffed and roasted. Served with apple sauce.
Goose or Gosling	A moderate-sized bird for eight people.	Stuffed with onion and sage, and served with apple or gooseberry sauce.
Turkey	A 14-lb. bird is sufficient for a party of eight persons, only the prime parts being served.	Excellent served cold, and will provide material for a delicious curry; also soup for six persons from giblets and carcass.

FISH AND ITS SELECTION

Care in Selection

There is no branch of domestic catering in which the inexperienced housekeeper may so readily go wrong as in the purchasing of fish; and, at the same time, there are few fields of homely adventure so easily to be conquered. The old-fashioned advice to a purchaser to "see that the eyes of the fish are bright, its gills red, its flesh firm to the touch, and its scales not easily to be rubbed off" may be perfectly sound, but not one housekeeper in a thousand could take advantage of them. It is well, for the first part, to become thoroughly acquainted with the foregoing distinctive marks of freshness, and, for the second, to deal with an honest, straightforward fishmonger, who, within a week of one's first personal order, will have sized one up as a possible "regular", and will in no wise desire to foist stale fish upon unsuspecting hands.

Granted the freshness of the fish, there are still points as to quality which can be decided without the help of the salesman. A short thick cod, plump and round at the tail, and with firm-looking shoulders, is a very much better fish than the longer and thinner one which dwindles from fair-sized shoulders to a thin flat tail. The same may be said of all fish similarly shaped to the cod.

Three Classes of Fish

There are three generally accepted divisions separating different classes of fish—white and dry, oily, and shell. Mentioning first the white fish in the order of their digestibility, we may take them thus: whiting, soles, turbot, halibut, brill, plaice, flounders, haddock, cod, and hake. The second, or oily class of fish, includes, as most important amongst its members, red- and pink-fleshed fish of the different branches of the salmon family, as well as the humbler mackerel, eels, herrings, and sprats. Of all these, mackerel is the one fish with which the housewife must deal prudently, not only

in the matter of purchase, but also in that of cooking, because it decomposes so rapidly that it should be cooked within a few hours of purchase.

There are many fish which improve rather than deteriorate with being kept for a day or so in a cool airy place before cooking. In the case of salmon, for instance, the fish is rendered more digestible by keeping it for a day, because, during this time, the white curd-like layer so easily distinguishable between the flakes of the perfectly fresh salmon becomes slightly solidified. It must, however, be confessed that what the fish gains in digestibility it loses in flavour. If, as frequently is the case, more mackerel are bought than are needed for the one meal, the remaining fish can be soured, and they will then remain perfectly good till required for table. The homely herring will never lack devotees; and is best split and grilled. Sprats are excellent as a savoury and economical dish; and eels are extremely popular with some people.

Freshwater Fish

Among the large variety of fish caught in inland waters, pride of place must be given to the river trout which is plentiful throughout all Britain. The grain of its flesh is very light and fine, and its flavour is always appreciated. Except in certain northern waters—notably Loch Awe—trout are seldom more than 2 lb. in weight. It is said that a persevering angler fishing in Loch Awe is almost sure, sooner or later, to secure a fish weighing from 10 to 20 lb. River trout must not be confused with salmon trout. The latter is the offspring of the sea salmon, which always deposits its spawn in fresh water. The colour of the salmon trout is a delicate pink, and its flavour is delicious. Other freshwater fish are barbel, bleak (or blay), and bream. The last-named is the best liked of the three. Carp and tench also abound in many ponds and slow-running streams; they are both considered somewhat

superior in flavour to the dace which is equally plentiful. Grayling are much esteemed for their delicacy, and roach (which turn red under the process of boiling) are much liked by some people. Freshwater eels are a favourite dish with many, while pike or jack are first- or second-rate according to their place of feeding. Pike caught in clear rivers are of fine quality, while those of the fens and meres are coarse and muddy in flavour.

their small smooth shells, have the finest flavour. They are extremely nutritious and are very easily digested. Rough-shelled oysters are quite good for sauces and patties and for adding to soups.

Crabs should be chosen not by size but by weight. The medium-sized crab is of much finer flavour than the large one. Quite the most economical way of serving crabs is to pick the meat from the claws and body and arrange the whole in the hollow shell

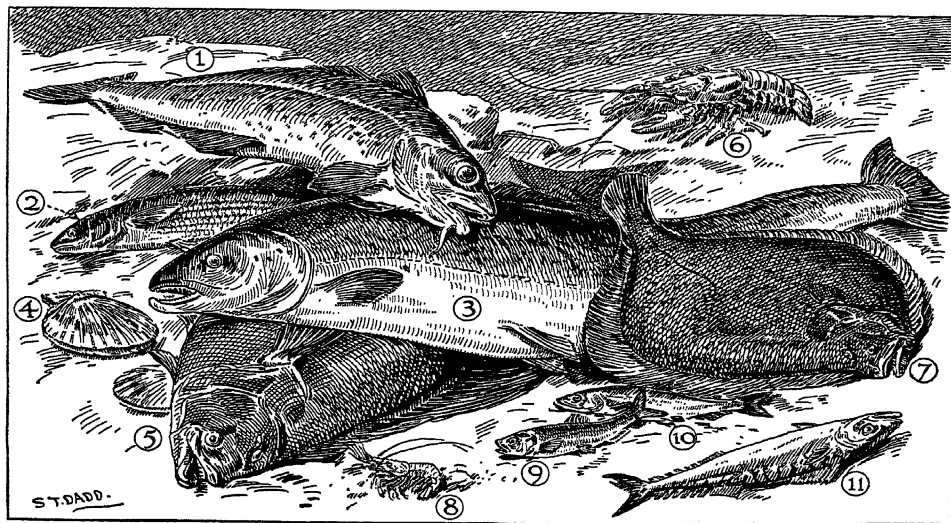


Fig. 83.—A Group of Fish

1, Cod. 2, Gray Mullet. 3, Salmon. 4, Scallop. 5, Halibut. 6, Crayfish. 7, Turbot. 8, Prawn.
9 Herring. 10, Smelt. 11, Mackerel.

Two Classes of Shell-Fish

Shell-fish differ as widely between themselves as is possible—the crustacean, or lobster variety, having scarcely anything in common with the class which is distinguished by the fish being housed between two shells. Periwinkles, whelks, and limpets all belong to the snail family, and are not correctly named shell-fish. Care should be taken to eat shell-fish only when in season. This remark applies particularly to oysters, which, when fresh, are admirably suited to the needs of an invalid. "Native" oysters, known by

of the fish. This process will be expeditiously carried out by the fishmonger (at a small charge) if the housewife desires to have a practical example of the well-dressed crab for her own guidance.

Quantity Required

When buying filleted fish, 6 oz. per person should be allowed. An unfilleted plaice weighing 2½ lb. will give reasonable portions for four persons. Salmon should be provided at the rate of 6 oz. each person. Two pounds of the tail end of cod will be sufficient for four persons. In every instance these quantities

can only be taken as a first guide, to be rectified according to the individual tastes and needs of the family.

For grilling, small fish such as herrings and

mackerel should be split; for frying, have the fish either filleted or cut across into cutlets or neat pieces. For baking or boiling, the whole fish or large cuts are most economical.

VEGETABLES AND FRUIT

About Potatoes

The housekeeper born and brought up in the country, and familiar from early childhood with the homely produce of a well-stocked kitchen garden, is much to be envied by the town-bred housewife who is dependent upon books, or the indoor and outdoor displays of the greengrocer, for this branch of her education. The number of otherwise competent cooks who have no idea in the world as to the different manner of growth of potatoes, celery, green peas, asparagus, and kidney beans is simply amazing.

The garden lover sees romance in the potato. In country districts Good Friday is often reserved, even in these times, for potato planting, it being considered a particularly lucky day for the setting underground of the precious seed potatoes which are depended upon to supply the basic needs of the family for an everyday and all-the-year-round vegetable. The town housekeeper should not lay in a stock of potatoes after January, as the tubers deteriorate rapidly in the early months of the year. The first new potatoes to arrive on the market are popularly called "Canaries". By the middle of March these potatoes are almost as cheap to buy as old potatoes of home growth. They are, however, of very unequal quality and flavour, and should be bought only a few pounds at a time. The first really good new potatoes to arrive are the Jerseys, which follow close upon the Canaries. They are available for special occasions in early April, and become fairly reasonable in price by the middle of May, until which time they must be accounted a luxury.

Root Vegetables

Other familiar root vegetables, procurable nearly all the year round, are parsnips, carrots, turnips, onions, leeks, and Jerusalem artichokes. Parsnips are best when of medium growth. They are a much under-rated vegetable, and would gain in popularity if they were cooked with a little more imagination than is generally devoted to them. Boiled in salted water for ten minutes, then drained and baked in the tin with a joint either of beef or mutton, there are few vegetables more savoury and delicious. Carrots, when very young, are considered a delicacy. When of mature growth they are still invaluable to the cook.

Onions, leeks, shallots, and garlic are all of the same family, though the varieties of them are endless. Tiny silver-skinned onions are delicious when pickled, small button onions, nicely browned in the oven, though a trifle tedious to peel and prepare, are generally appreciated as an addition to roast loin of pork or loin of mutton. English onions of medium size are excellent for all general uses, white Spanish onions are less pungent in flavour and odour than the English variety. Shallots are used mostly in pickles and chutneys. Garlic is so very strong in flavour that no more than a suspicion of it should enter into any one dish—that "suspicion", however, making all the difference to the flavour of, say, a curry or a casserole of game. Leeks are mild in flavour and are excellent served as a vegetable. Onions should be stocked sparingly in early spring, when they begin to throw out vigorous green shoots and as a result become soft and unusable.

Leaf Vegetables

Under the head of "leaf" vegetables we include Brussels sprouts, cauliflowers, turnip tops, spinach, sprouting broccoli, savoy, cabbages, and spring greens. Medium-sized cauliflowers and cabbages are better than very large ones. The "flower" of the first-named vegetable should be firm and even, and of a pale cream colour. The outer leaves of a good cabbage, even though always too coarse for eating, are crisp to the touch and of a robust green colour.

Quite a different class of vegetable is typified by celery—which has for companions sea-kale and chicory. From these we may turn to those very delicious favourites of the table, asparagus, green peas, French beans, kidney beans, broad beans, tomatoes, globe artichokes, and vegetable marrows, all of which are quite simple to "market", inferior or stale goods being easily distinguishable from fresh garden produce.

Variety in Salads

The American woman visiting our country is loud in her complaint that the English have no salads. A few flabby oil-drenched lettuce leaves, prinked with segments of tomato, do not appeal to her as worthy the name of salad. Still, if we would but make the best of our resources, we have a fairly large range of most delicious salad stuff to choose from—lettuce, endive, watercress, cucumber, beet, mustard and cress, tomato, young onion. To these, under the pressure of foreign complaints, we may add corn salad, red pepper pods, oranges, lemons, raisins, apples and pears, new potatoes, broad beans and haricots, green peas and American sweet corn, and chopped nuts. Also, we are not really ignorant of the astonishingly good results obtainable by adding chopped pickles or grated cheese to our more conventional mixtures, and the use of certain fresh herbs lifts any salad out of the ordinary.

Fruit Salads

Fruit salads are so popular that choice blendings of peaches, pears, and cherries are purchasable in every provision store.

These are good, but expensive. Shelled walnuts, blanched almonds, grated coco-nut, and chopped brazils or filberts make delightful additions to home-made salads of mixed fruit. Grated pineapple (tinned) combines particularly well with bananas, cut either in dice or in strips. Oranges, thinly sliced, powdered with castor sugar, and left to "marinate" for a couple of hours are generally appreciated. A tablespoonful of white wine adds greatly to the flavour of the dish.

The Salad Course

Interesting ideas have come to us from America in daring blendings of sweet and sour. It is a modern habit of the American woman to serve a salad course at her luncheon parties. Supposing the party to number six, she produces a half-dozen small salad saucers, either of cut glass or fine china, and lines them with frilly leaves from the heart of a crisp lettuce. As a salad filling for this green cup she prepares a mixture something like this: two bananas cut into tiny strips, a juicy apple or pear, thinly sliced, and a score or so of large cherries carefully stoned and restored to their natural shape. As a dressing she will blend a spoonful of cream, a few drops of olive-oil, and sufficient lemon-juice to sharpen. Hot crisp biscuits and a thinly sliced cream cheese will complete the course. This is an example of many tasty combinations which can be contrived.

Salad Herbs

(For list and uses, see Vol. IV, *The Herb Garden*.)

English Apples

To many housewives the judicious selection of fruit for cooking, eating fresh, or preserving, is as great a problem as the choosing of meat, poultry, or fish. Dealing first with what we will call our national fruit, we will talk of the best-known and most easily procurable of eating apples. The first to arrive are the old-fashioned Quarendens, called "summer apples" by southern county villagers, because of the fact that they are a full month earlier in ripening than any other home-grown apple.

Quarendens are of squat, round shape, and the redness of their skin penetrates to the core. They are pleasant of flavour, but cannot hold a candle to their successors. Blenheim apples are a great favourite. When first ripe they are green, juicy, and acid. It is not till late October that they begin to assume the orange and red hues which, together with a peculiarly agreeable perfume

grown Quarendens, we depend largely upon Colonial and United States supplies for dessert apples of fine quality. Newton Pippins and Oregon Pippins are familiarly known to all of us as the fruit which comes into active competition with Blenheims, and even ousts from favour, at times, the home-grown Cox's Orange Pippin (which must not be confused with the Colonial Orange Pippin,

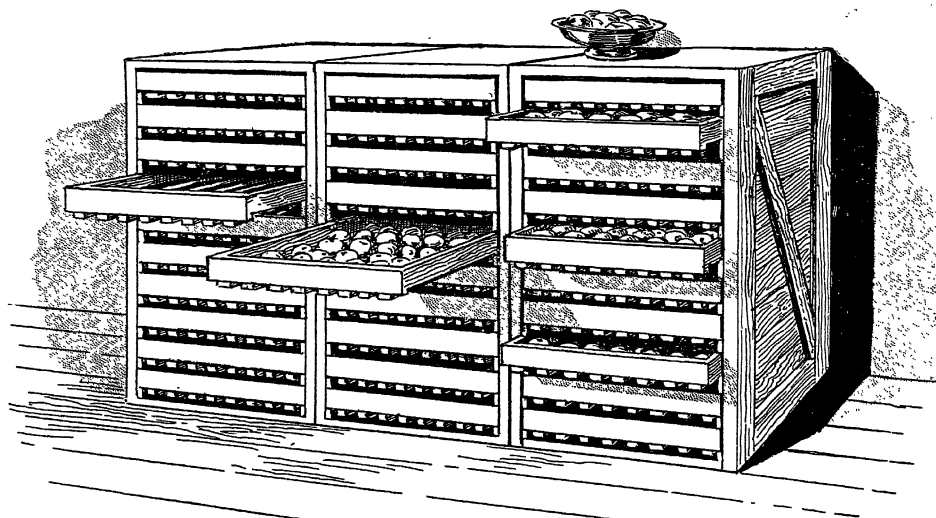


Fig. 89.—Cabinets for Storing Fruit (Carter & Co.)

These convenient cabinets are designed on the "unit" system. They can be obtained singly and added to according to requirements. Each unit will hold about 500 apples in trays.

—half taste, half smell—are probably responsible for the naming of them.

Close upon the heels of the Blenheims follow Ribston Pippins, robust-looking apples, slightly rough of skin and exceeding all promise by their really delicious flavour. Cox's Orange Pippin, the most popular of all English-grown eating apples, is recognized as a cross between Blenheims and Ribston Pippins.

Apples from Overseas

Late in October, and from thence till the appearance again, in August, of our home-

grown apple decidedly inferior in flavour to its true English antecedent).

Cooking Apples

It may be taken as almost universally correct that a good eating apple is a poor cooker. The one exception, among all the varieties of apples mentioned above, is perhaps the Oregon Pippin, a waxen-looking fruit of exquisite pink-and-peach colouring. Oregons cook perfectly, but are too expensive to be economical. Excellent in every way is the Keswick Codlin, a light green apple conical in shape and peculiarly

light in weight. Keswicks make their appearance in early August and are a boon to the cook. They are followed quickly by Bramley's Seedlings, somewhat soft apples, with green skins striped plentifully with red. Keswicks, in cooking, fall to a feathery white pulp, Bramleys turn pinkish yellow, and Wellingtons, the third favourite, retain their original hue. For certain purposes, as for instance slicing for fritters, the Oregon Pippin is preferable to our best home-grown cookers, as these (the Oregons) become tender without falling to pulp.

Any talk on apples would be incomplete without mention of the wild apple or crab, invaluable for jelly-making, and much to be preferred for this purpose to the finest orchard fruit.

Pears for Table and Cooking

The names of pears of superb flavour are legion, and the most delicious of them are available nearly all the year round if one's purse is deep enough. Unfortunately, though, the designation "deep" must be taken to mean very deep indeed. Of the less costly varieties the palm must be given to Williams, a delicious fruit, having but one fault—that when perfectly ripe they must be eaten almost at once or they will assume the well-known state of being "sleepy" or semi-rotten. Other excellent eating pears are Jargonelles and Duchess. Baking pears are easily distinguishable from eating ones by their harsh green colouring and their large clumsy shape.

Other Fruits

Gooseberries for eating should be soft but very slightly under-ripe; for preserving they are at their best in late June. Morello cherries are preferable to all others for cooking or bottling, while "white-hearts" and "black-hearts" vie with each other in favour for eating raw. Strawberries, for eating, are of more delicate flavour when grown hardily out-of-doors than when forced under glass. Medium-

sized fruit is preferable to the giant varieties, and the smaller type of berry which comes as the aftermath of the main crop makes the best preserves. Currants, red, white, and black, are among the most old-fashioned of garden fruits, the last-named having acquired world-wide fame as a foundation for invalid drinks, throat lozenges, and gargles, outside their more legitimate use in pies, puddings, jams, and jellies. Raspberries, together with their first cousins, the loganberries, are at their best in July, and are highly prized either for eating raw or for cooking or preserving.

Many Varieties of Plums

Earliest upon the market are cherry-plums, a fruit which partakes of the qualities of the twin-delights from which they are named. They are purchasable in late June, and make a delicious preserve of particularly fine colour. Greengages are next to arrive, and are excellent either for cooking, preserving, or eating fresh. Victoria plums are reckoned best for eating, and are also very good for preserving. Damsons succeed plums in early October, at which time, also, there is, in an average season, a fine store of wild fruit and berries to be gathered for the making of jams, jellies, wines, and liqueurs. To name a few: crabs, bullaces, sloes, rowanberries, dewberries, and, most plentiful of all (though four or five weeks earlier to hand), the ever-useful blackberry, which, in combination with crab-apple, makes the most delicious of all jellies.

Peaches, nectarines, apricots, and grapes each have their claim upon the housewife's attention, but as with the most delicious pears, so with these—the finest quality fruit is too expensive for the average purse; and it is generally more profitable to buy the best-grade fruit in a less expensive variety, than to have second- or third-rate fruit of a more ambitious type.

Preserving

(See Vol. II, *Preserving*)

DAIRY PRODUCE AND GROCERIES

Milk

Milk is one of the most valuable articles of diet that we possess, at once the most nourishing and the most delicate of all foods; nourishing because it supplies all the constituents necessary to support life, and delicate because in practice its character changes gradually from the moment it is milked into the pail. Milk has special value for constructing young human tissue—no other food contains as much lime—and it is also the most important source of the growth-promoting vitamins. It lends itself to a variety of uses, and even when it undergoes normal souring it is still of value, and may be used in many ways.

Quality of Milk

The purity and quality of milk is of the greatest importance, and if the milk furnished by any dealer is persistently below 1.030—its normal specific gravity—customers have good grounds for complaint.

Many epidemics of typhoid fever, scarlet fever, and diphtheria have been traced to the use of milk purchased from an insanitary dairy or farm. Fortunately, there are now in the neighbourhood of large cities many dairy farms conducted on scientific principles, and under constant and skilled supervision, the supplies from which may be relied upon. Various *grades* of milk are now supplied, which must conform to certain tests of quality. But the value of any sample of milk can easily be tested by means of an inexpensive little instrument—obtainable for a few shillings—called a lactometer (fig. 90). All that need be done to prove the purity of the milk is to float the lactometer in a jug of the

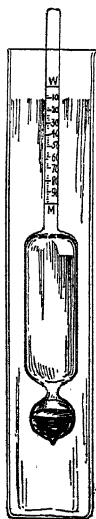


Fig. 90.—
Lactometer

liquid; the figure on the scale which is level with the surface shows the percentage of pure milk.

Skim-Milk and Buttermilk

Clean, sweet skim-milk is as valuable as whole milk for its supply of lime, its good type of protein, and its water-soluble growth-promoting factor, but it has lower energy value than whole-milk because of the loss of its fat. When used in milk puddings for children, this loss may partly be made good by the addition of a little finely chopped suet. Buttermilk has the same food value as skim-milk. Some people digest buttermilk more easily than skim-milk, because the casein is clotted by the acid in the milk.

Butter

Good butter is firm and solid and rather waxy in texture. Purchasers should give preference, when buying, to the pound pat of small size; for with the pat that bulks large for its weight it is frequently found that the butter has been imperfectly washed and still retains much of the buttermilk. Should little globules of salt be visible on its surface, it is a sign that the butter has been oversalted. The salt may be removed by washing the butter in several lots of cold water and afterwards pressing it in a clean cloth.

Choice of Cheese

Cheese is rich not only in protein and fat, but also in lime, phosphorus, and growth-promoting substances. When served as a meat saver—that is, cooked in combination with other foods—it is, as a rule, easily digested. It is probably the serving of cheese at the end of a hearty meal, or subjecting it to unintelligent cookery, that has given it the undeserved character of being difficult to digest.

The choice of cheese is entirely a matter of taste. Cheddar, Cheshire, Gloucester, Stilton, Dutch, Gruyère, Gorgonzola, and

Roquefort are all alike excellent. For a moderately priced cheese, some of the American varieties—similar to our Cheddar—are to be recommended, also the round Dutch cheeses. When choosing such cheeses as Stilton, Gorgonzola, and Roquefort, give preference to one that combines moisture with green mould. Cream cheeses must always be bought very fresh and should be used at once. Grease-proof paper or damp—not wet—muslin should be used for wrapping round a cheese that has been cut. A cheese of ripe character needs watching to see that it is not attacked by fly.

Eggs

Because of their high iron content and the animal protein they furnish, eggs are one of the best meat substitutes and exceedingly valuable in the diet. They should always be kept in a cool dry place and should be washed just before being used. If only few in number, they may be kept in a basket, but if bought in larger quantities, a wooden box, with bran or sawdust to keep the eggs from touching each other, is the best form of storage, or an egg stand (fig. 91) may be used.

Tests for Freshness

The following tests may be used to determine whether eggs are fresh. (1) The shell of a fresh egg is rougher than one that has been laid some time. (2) A reasonably fresh egg will sink in salt water—made by dissolving one-third of a cupful of salt in one quart of water; a stale egg will float in this pickle. (3) If an egg is held up to a bright light, and it appears clear inside, it is fresh. An instrument made for the

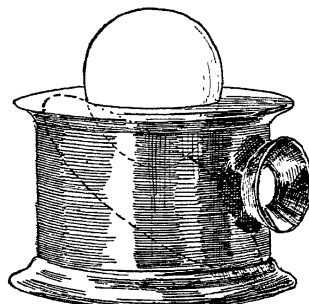


Fig. 92.—Egg-tester, as supplied by the Dairy Supply Co., London

The instrument consists of a tin cylinder, with a lid pierced with a circular hole, in which the egg to be tested is placed. Beneath the egg is a mirror lying at an angle of 45° , and opposite to this is a small circular spy-hole with a suitable screen, but without a lens. The whole is held below a gas-jet or otherwise in a good light, and any opaque spot in the egg can be perfectly seen on the mirror, as the egg itself seems to concentrate the light.

purpose of testing eggs is seen in fig. 92. (4) A fresh egg also makes no sound when it is shaken close to the ear.

To Preserve Eggs

(See Vol. II, *In the Kitchen.*)

Groceries

Groceries, unlike "fresh" foods, can be kept for a considerable time if properly stored. For this reason a great deal of thought and time is saved if sufficient groceries of every kind required are kept in the store cupboard, and the stock is replenished once a week only. It is so easy nowadays to obtain everything, that it is quite unnecessary to store very large quantities of any commodity as our grandmothers used to do—and as is still done in districts which are far distant from shopping centres, and where the store cupboard can perhaps be replenished only three or four times a year. A full week's supply of everything, with a little over, should, however, always be on hand. The mistress of a home can soon ascertain the average quantity of sugars, flour, cereals, and flavourings she uses in her household, as well as quantities of soap and other cleaning

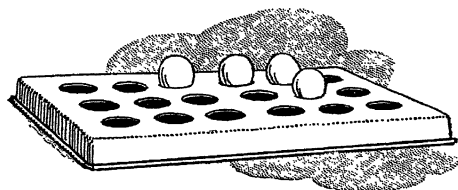


Fig. 91.—Metal Stand to hold eighteen eggs (Bradford)

materials used. And she can either leave a standing order with her grocer for certain of the commodities which are needed weekly, or she can place all her orders at one time on a certain fixed day each week.

She must remember that several kinds of sugars are required; loaf sugar for the table, moist or granulated sugar for puddings and cakes, Demerara or other sugar for sweetening fruit which is stewed, and castor sugar for table use. Golden syrup is excellent for sweetening porridge, and black treacle is used for brown cakes and black puddings, such as plum pudding.

Other Useful Stores

Unless there are facilities in the home for grinding coffee, it should be purchased in small quantities only, as ground coffee is likely to lose its flavour and aroma unless very tightly covered. Tea may often be purchased in large quantities, but in this case it should be stored in a special cupboard, and the quantity required handed out once a week. An ample supply of flour should be bought, so that there is never any shortage

if an extra cake or batter pudding is called for; and it should be stored in a flour-bin or an airtight tin. Manufacturers' biscuit tins, either full-size or half-size, are excellent for the purpose, and can be quite cheaply purchased from any grocer.

Salt should always be on hand, and kept in a dry place; flavourings and essences are useful for baking and puddings, as well as dried fruits, such as currants, raisins, and mixed peel. Plain biscuits may be included with the grocery orders, and a small stock of these is always useful. A weekly supply of matches may be purchased, and a good brand is more economical than a cheap one, as many cheap matches may have to be wasted before one can be successfully struck.

A certain number of tinned or bottled foods of various sorts may also be kept in stock. Sardines are used in practically every household, and tinned and bottled fruits and vegetables may be exceedingly useful in an emergency. Reliable brands of tinned goods should be selected, and the tins clean-looking and undamaged. Bottled foods are better, but considerably more expensive.



Fig. 93.—An Emergency Store of Tinned and Bottled Foods

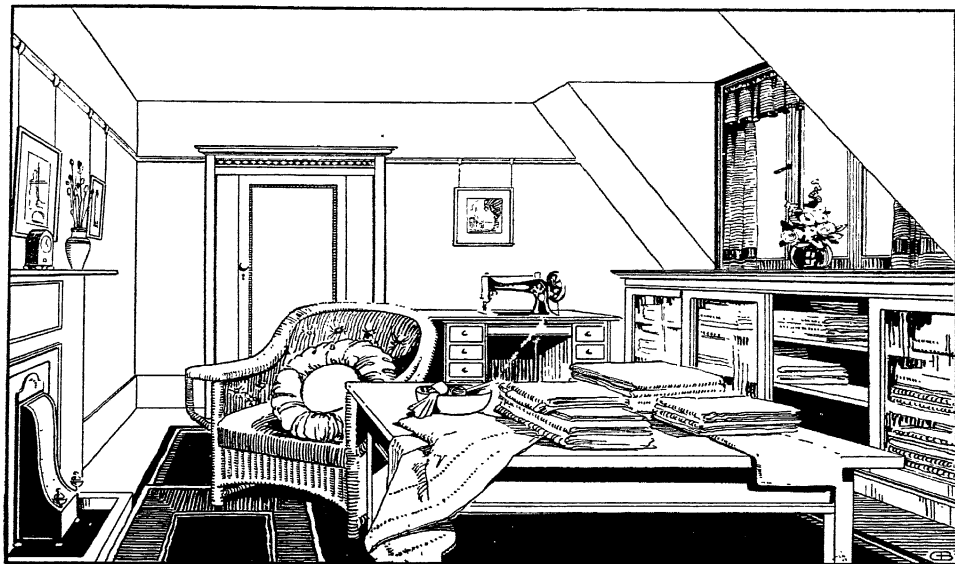


Fig. 94.—A Nicely-arranged Domestic Work-room, with Fitted Linen Cupboards

HOUSEHOLD LINEN

The linen cupboard should be the pride of every housewife. Time was when every woman used to weave her own household linen on hand-loom, and the finished pieces were placed one by one inside the dower chest which the young bride took to her new home after her marriage. So much care, so much labour, and so much love went into the weaving of this linen, that it always remained her special pride. From these days is derived the custom that the bride brings the household linen to the new home. A generation ago the linen cupboard was most plentifully supplied when the home was fitted and furnished. In fact, every bride, whose parents could afford it, would bring sufficient linen to last her a lifetime—and beyond.

To-day, the linen cupboard is less of a

household god. Fashions in household linen change from time to time, and most young brides prefer to stock cupboards with no more than will be needed—and a little over for special occasions and emergencies. The quantity purchased must, of course, depend on the size of the home to be furnished; the size of the household; space available for storing the linen; the amount of money to be expended, and whether quality or quantity is to be the first consideration. After these points have been settled, a minimum list can be worked out.

Bed Linen

At the very least, three sheets must be allowed for every bed in the house, as well as two pillow-cases for every pillow

in use. This allows for each bed to be covered with top and bottom sheets and pillow-cases, and one of each in the wash. In addition to the above, there should be at least three sheets and two pillow-cases over for emergencies. Two blankets and one under-blanket must be allowed for each bed, if they are covered with an eider-down; otherwise each bed must be allotted three warm blankets. A counterpane will be needed for every bed, but this is generally selected to match the furnishings of the room, so that counterpanes are now seldom included in the linen list.

Sheets

Linen sheets are strongest and most durable. They wash beautifully white, and remain equal to new for a considerable time. They are, however, much colder to lie in than cotton sheets, besides being far more expensive to purchase. For this reason, really good-quality union or cotton sheets are often preferred. In the selection of cotton sheets quality is a most important factor. A cheap cotton sheet is very poor economy, as it contains a great deal of "dressing" which comes out in the first wash, and the sheet is returned from the laundry very thin and limp, and will wear for a short time only. The life of a good cotton sheet, closely woven with pure yarn, is only slightly less than that of a linen sheet. Quality is therefore a most important factor, even though the linen allowance be a small one.

Sheets may be purchased quite plain or decorated with hem-stitching or fine embroidery. Hem-stitched and embroidered sheets are a cherished possession of every housewife, and are particularly attractive when any member of the household is confined to bed by illness. For this purpose *sham sheets* may also be used. These are simply tops of sheets hem-stitched or embroidered, which can be used separately to turn over the blankets in times of illness, or if it is wished to make the bed look particularly nice. Advantages are that they may be frequently changed without necessitating sending the whole sheet to the

laundry, and they may be used during the day and removed at night. Fine woollen sheets can be purchased for rheumatic people or others who have been ordered to sleep in wool. But such sheets do not as a rule have a place in the linen cupboard when it is first stocked.

Pillow-Cases

Whether pillow-cases are to be of linen or cotton, must be left to the housewife to decide. But, while the coldness of linen may seem a disadvantage when purchasing sheets, it is not a disadvantage in the choice of pillow-slips. Cool pillow-cases are the ideal, so that if it is at all possible to afford them, linen pillow-cases should be selected—even if the sheets be of cotton. When selecting them, the shape and size of the pillow should be borne in mind. There is the small oblong pillow, which is most generally used, and the large Continental pillow, which is also in favour, as it looks far more important on the best beds. The pillow-cases for the best beds are seldom quite plain. They are generally ornamented with hem-stitched borders, or other drawn-thread work or embroidery, and crochet or hand-made lace edgings are still to be seen on many cases. Such edgings are, however, unpractical, from the point of view that lace is very roughly handled in the modern laundry, where machinery is used for washing. Lace-edged pillow-cases should either be washed at home or sent to a hand laundry. Pillow-cases are easy to make up and embroider at home.

A Scalloped Edge

For everyday use, scalloped edges can be made by cutting the pillow-case 2 in. larger all the way round than will be required, and drawing the scallops on the wrong side, round the edge, with the help of a penny or half a crown. Stitch all round these, and then reverse the pillow-case and stitch them again on the right side. A row of stitching or hem-stitching is then put all the way round the case about $1\frac{1}{2}$ in. from the edge, so that it is of exactly the right size to fit the pillow (see fig. 95).

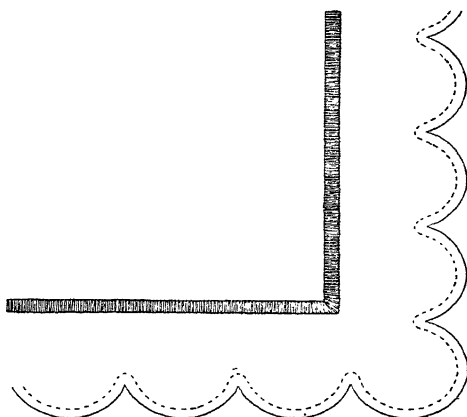


Fig. 95.—Pillow-case with Scalloped Edges

Since bed-covers are made to match the general furnishings of the bedroom, pillow-shams are very seldom seen. It is, however, a good plan to provide plain pillow-slips and bolster-cases for each bed, in order to preserve the ticking and keep it clean.

The Choice of Blankets

The utmost care must be taken in the purchase of blankets, as there is a very large range between the lowest and the highest price. A really good blanket is best from every point of view. It is warmer than a cheap blanket, it wears better, it does not get thin when washed, and it does not deposit showers of fluff every time the bed is stripped and made. Pure wool blankets are softest to the touch, and the best among them are made of long threads of wool, whereas the cheapest are made of scraps. The Witney blanket is the best known, but good blankets are also made in Wales and Yorkshire, and very fine all-wool blankets are made in Scotland. These are usually distinguishable because they have a smooth surface as compared with a Witney blanket.

For under-blankets inferior qualities are serviceable, and a mixture of wool and cotton generally gives the best wear. Most

blankets are finished at the hem with blanket stitch in colours to match the striped border, while the best-quality blankets are finished with silk bindings. With regard to size, a blanket should be sufficiently large to tuck in on three sides of the bed and turn back about 18 in. from the top. They should not be so large, however, that they hang down to the floor while the bed is being made. If blankets are found to be rather small for a bed, a larger top blanket will keep them in place.

Bedroom and Bathroom Towels

At least three soft face towels and two Turkish bath towels should be allowed for each member of the household, if towels are to be changed once a week only and emergencies provided for. Many people, however, prefer to change their towels more frequently, and in such a case a correspondingly larger number must be kept in stock. The most useful type of soft bedroom towel is the huckaback, which is made in linen or cotton. Finer towels of linen and damask are more beautiful as well as more lasting. Towels are generally purchased ready-made, because they are attractively finished with borders and fringes, but towelling can be purchased by the yard and hand-hemmed; and there are many pretty ways of embroidering cross-stitch borders in colours to match the toilet ware, or narrow crochet edgings, if it is preferred to make the towels at home. All towels are made in various sizes, which, to some extent, determines their price, but it is a mistake to purchase too small a size. A medium-sized towel is easier to use, and does not get unpleasantly wet.

Bath towels are always made of Turkish towelling, and are obtainable in many sizes and qualities. A good Turkish towelling is closely woven and firm to the touch, whereas a cheap towelling feels thin and flabby, and is very limp after it has been washed. A heavy towelling, apart from the fact that it is pleasant to use, is far more durable and economical in the long run. Bath towels

should err on the large side rather than on the small side, unless they are designed for use as face towels. All white, with possibly a narrow coloured border, is most suitable for the best bedrooms. For the maids' rooms, excellent unbleached Turkish towels with bright-coloured borders can be obtained. *Bath sheets* should be reserved for use after the bath only, as they require to be sent to the laundry less frequently than ordinary face towels and bath towels, which cost less to launder.

Covers for Dressing- and Toilet-Tables

The all-white duchess set, comprising runners and doyleys, is now very little used. It is useful only where all-white washable covers are desired, because such sets can be bought ready-made in a large variety of patterns and prices. The modern dressing-table is furnished with more imagination, and the covers are generally designed to harmonize with curtains and bed-spreads, or hand-made dressing-table covers hand-embroidered on linen with lace insertions are used. The latter are particularly attractive if they can be placed under a piece of plate glass which fits the top of the table, and keeps the cover clean without detracting from its appearance.

Table Linen

A minimum of three tablecloths will be required for the dining-room table, but so small a stock will soon require replenishing. Three table-napkins per person must be reckoned on, and an extra half-dozen should always be held in reserve, freshly laundered, for guests. Table linen is, however, the special pride of most housewives, especially if they are accustomed to entertaining. The best tablecloths are made in fine linen damask with table-napkins to match, and many varieties of cheaper damask cloths with napkins to match can be bought. The cheaper varieties, however, never look equal to the real damask when once they have been washed; the beautiful sheen of the design is lost, and the material is thin and limp when the "dressing" has been

washed out. A great variety of table linen is used for informal as well as formal meals, and these varieties are dealt with in the section on "Entertaining". Tablecloths should be well starched, and napkins also; but in America and many Continental countries it is more fashionable for table linen to be unstarched, and, in the matter of table-napkins, this custom has obvious advantages—although the napkins may be less easy to fold decoratively.

Tea-Cloths

These are usually much smaller than the ordinary tablecloths, and daintier in texture and design. Practically every woman possesses linen tea-cloths with drawn-thread work, or hem-stitched or edged with crochet lace, or perhaps of the more luxurious variety which are richly embroidered and inset with little lace motifs. Tray-cloths and a set of lace or lace-edged plate mats will also be needed.

Kitchen Towels and Sundries

These form no light item on the household linen shopping list. Glass-cloths, plate-cloths, and stronger towels for pots and pans are required for washing up, as well as roller towels. All these should be of good quality and strong materials, as they receive very hard wear. Dish-cloths and floor-cloths are also required, as well as dusters and dust-sheets for cleaning purposes. And in the kitchen pudding-cloths and other cloths are used. The latter, however, can often be made from old pieces of linen or cotton material or discarded garments. Lavatory-cloths must be hung in every lavatory, and special glass-cloths should be kept for bedroom and bathroom use.

List of Linen Required

For a young couple commencing house-keeping, the following list will be found useful, because it is sufficiently short to suit the average initial expenditure on household linen, and sufficiently long not to need replenishing before the first few years of married life are completed.



By Messrs. Robertson and Co., Ltd.

ROOM FURNISHED WITH QUEEN ANNE FURNITURE AND ACTUAL PANELLING OF THE PERIOD

BEDROOM LINEN

- 2 best pairs of sheets, with embroidered or hemstitched tops.
- 6 best pillow-cases to match.
- 6 good pairs of sheets.
- 12 simple pillow-cases to match.
- 6 sheets for the maid's room.
- 6 plain pillow-cases for maid.
- 6 fine linen damask towels (for best).
- 12 huckaback towels.
- 12 Turkish towels.
- 4 smooth and 4 rough towels for maid's room.
- 2 bath sheets (unless bath-robies are used).

TABLE LINEN

- 6 good tablecloths.
- 18 table napkins to match.
- 2 larger tablecloths.
- 12 napkins to match.
- tea-cloths and fancy cloths (as desired).
- 3 tablecloths for kitchen.

KITCHEN AND CLEANING CLOTHS

- 6 roller towels.
- 12 glass towels.
- 12 plate-cloths.
- 12 linen kitchen towels.
- 6 dish-cloths.
- 3 pudding-cloths.
- 6 floor-cloths.
- 4 dust sheets.
- 12 dusters (two varieties).¹
- 6 lavatory towels.

Plenty of woollen and cotton cloths for cleaning and polishing.

The Linen Cupboard

In every house a special place should be set aside for keeping the linen, the most suitable being a cupboard fitted with plenty of shelves. This cupboard should stand against an inside wall which is not damp, in a well-ventilated room. Many linen cupboards are fitments placed near hot-water pipes, which ensures the linen being well aired. If no such accommodation has been provided by the builder, a special linen cupboard should be fitted, or a movable one purchased. The advantage of a fitted cupboard is that it usually takes less space and can be built into a recess of the wall.

¹ Each maid should be given her own dusters.

The shelves should be wide, shallow, and fairly close to each other—about 18 in. between each shelf is ideal; or it may be possible to have them so arranged that the shelves are removable and can be adjusted to any height required. Another space-saving suggestion is to have two sliding doors which do not take up any space when opened, and which are fitted into grooves and prevent any dust from entering the cupboard.

If a special cupboard is purchased, it may be possible to obtain one with sliding shelves, as it is far easier to take out and put away linen neatly under such conditions. The shelves can be covered neatly with cream or coloured casement cloth with scalloped or lace edges. These cloths should be as wide as the cupboard, and long enough to lie flat on the shelf, and be folded back again over the piles of linen which are placed on them. Cornflower blue is an excellent colour for showing off the snowy whiteness of the linen, but the colour is usually chosen to match the furnishings of the room in which the cupboard is placed.

Arrangement of Linen

The linen should be placed in neat piles on the shelves, each particular "set", tied with ribbon, having a special place. Sheets should be placed with the folded edge towards the front, and all of them folded to the same size. Tablecloths should be arranged in the same way, and the serviettes to match may be set on top of them. Pillow-cases must be kept in "sets", according to the number of each variety. Rough towels and linen towels are kept in separate piles, and a separate shelf should be set aside for the maids' bed and table linen and kitchen and household towels. When fresh linen is needed, it should be taken from the top of the pile, and when it is returned from the laundry it should be put away at the bottom of each pile. In this way, each article of every set will receive the same amount of usage, and one article will not be worn out before the others. Bags of lavender and potpourri, dried rose leaves, verberna, or orris root

may be placed among the linen to scent it delicately.

The Linen List

A list of the contents of the cupboard may be made out and tacked up inside the door of the cupboard. This list should be checked from time to time with the contents of the cupboard, in order to ascertain that nothing has been lost or mislaid, or is missing for some other reason. Any additions which are made to the stock should be entered on the list, and articles which are discarded must be crossed off if the list is to be kept accurate and up-to-date.

Replenishing the Linen Cupboard

Stocks of linen should never be allowed to get low. "Sale" times provide an opportunity for replenishing, and very often linen of excellent quality—perhaps shop-soiled—can be obtained at very much reduced cost. When expense is no object, the linen cupboard should receive as much attention as the clothes cupboard. Old linen need not necessarily be discarded. Tablecloths, as they wear, may be cut down into tray-cloths, or table napkins for everyday use. Old towels and calico sheets will furnish a useful supply of glass-cloths, chamber-cloths, or dust-sheets. Pieces of linen from sheets and pillow-cases make excellent bandages for dressing cuts, wounds, or burns; and materials for which no other use can be found, make splendid cleaning cloths.

Marking Linen

Every piece of linen should be clearly marked with the owner's name or initials. The custom of having new linen marked with ink before it is sent home from the draper's is a deplorable one. Bed and table linen of good quality is worth marking with embroidered initials or monograms. If the housewife does not care to do this herself, the linen can be marked in this way at a cost of a few pence per letter. Less valuable articles can be marked with Cash's lettering. Any initials or name can be obtained in this form, if ordered a week or a fortnight in advance. It is particularly

useful for towels and kitchen linen. In the section dealing with *Needlework* (Vol. II), several attractive ways of embroidering simple initials or monograms are described. If a specially designed monogram is pre-

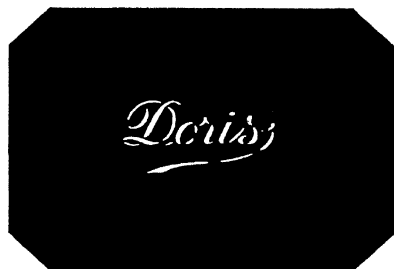
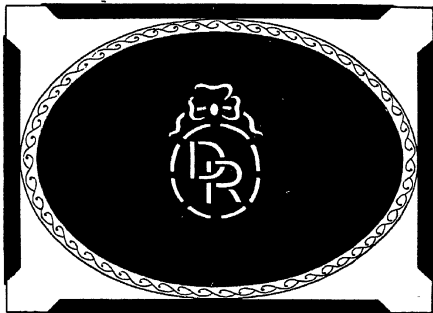


Fig. 96.—Copper Stencils for Linen (the upper one is enclosed in a frame)

ferred, this can be cut in the form of a copper stencil and used instead of a transfer over and over again (fig. 96).

Storing Quilts

To store eiderdown quilts, they should be wrapped in dust sheets, and occasionally brought into the sunlight and fresh air during the summer months. An alternative treatment is to make a large cushion cover to match the upholstery in the room and fold the quilt in three, then in half the opposite way, and use as a long cushion for a chesterfield. Eiderdown quilts can be washed, but must be very thoroughly dried in the open air.

REMOVALS

Planning Ahead

A home-moving is perhaps the greatest test of good household management that any housewife can undergo. Only by planning the event well in advance, and carrying it through according to schedule, can she prevent a serious dislocation of household routine, and prove herself to be indeed a good organizer. Many people prefer "moving" to the discomforts of an annual spring clean, attended by painters and paper-hangers while the home is occupied. A removal need involve only two days of positive discomfort between leaving the old home and completely settling down in a new one. This is considerably shorter than the time required for any spring cleaning—even without the attendant evils of redecoration.

Fixing the Date

To accomplish this miracle of organization, however, the mistress of the house needs a certain amount of time, while she is in the old home, to prepare the new one for occupation. In this period of a fortnight to six weeks lies the key to the successful planning of the move. Very often the days on which the old tenant is to move and the new tenant is due to arrive, coincide. This spells chaos. There is hardly time even to clean down the new home before the furniture vans arrive, and any decorations which may be needed have to be done during the first weeks of occupation. The family have to arrange to live in two or three rooms, while the other rooms are in the hands of the decorators, and then vacate the rooms in which they are living while these undergo the process of renovation.

The use of a little foresight may avoid this state of affairs, either by making it possible to stay in the old home for a few weeks before the new one becomes vacant, or it may be possible to arrange for the new home to be vacated at an earlier date. This, of

course, involves paying rent for two homes during a short time; but the extra expense is very small compared with the convenience which it purchases.

Necessary Preparations

As soon as the new home has been acquired, several decisions will have to be made. First for what purpose the various rooms are to be used; whether the existing decorations are adequate or whether new decorating will have to be done. A certain amount of repair work is always needed, even if it be only the white-washing of ceilings and distempering in kitchen and scullery. When the extent of this work has been settled, permission should be asked, from the occupant of the house, to allow two or three builders and decorators to take measurements and submit their estimates for the work required, thus allowing the order to be placed at a sufficiently early date to enable the decorator to set his workmen on the job immediately the house is vacated.

The estimate, which should specify the time in which the work is to be completed, allows the housewife to fix the date for having the new home thoroughly cleaned down after the workmen have left, and for carpets, fixtures, and fittings to be put in order prior to the arrival of the furniture. If she is wise, she will put her plans on paper and devise a time-schedule in which she fits all the preparations which have to be made, so that they are accomplished in their proper order. It very often happens that after a new home is redecorated and cleaned, one suddenly remembers that the chimneys have not been swept, and this very dirty job has to be carried out in a room freshly papered and painted, and with floors already cleaned.

A Time-Schedule

A list is given here of some of the most important things that have to be done in a new home before it is ready for occupation,

and which are best completed before the actual move takes place. This list is arranged in the form of a time-table covering a fortnight, and will serve as a skeleton plan on which to base almost any removal.

shows, such work is done as can be most easily accomplished before the rooms are filled with furniture, so that when the furniture does arrive the home is quite ready, and no more dirty work needs to be done.

TIME-GUIDE FOR MOVING

	Preparations in New Home.
March 25 (Monday)	Take possession. See that electric-light and gas meters have been read.
26	Chimney-sweep ordered. Decorators bring materials.
27	Decorators start work. Have all sash-cords and plumbing examined.
28	
29	Electrician to put in extra wiring.
30	Gas company to lay extra pipes and remove old kitchen stove.
31	
April 1	
2	
3	
4	New gas stoves to be fitted in kitchen and sitting-room, and geyser in bathroom, after decorations finished.
5	Charwoman starts cleaning.
6	Decorators finish and leave. Fix blinds and curtain fittings. Gas and electric fittings to be fixed.
7	
8	Lay floor coverings and carpets, and hang curtains.
9	Lay paper on shelves in cupboards—furniture starts to arrive.
10	Remainder of furniture arrives. Handy man to help unpacking china, hanging pictures, and putting up fixtures.

Arrangements with Decorators

The basis of this plan is the time required by the decorator to complete his work, which should be at least three or four days before the actual move is to take place. By making timely arrangements with the decorator, he should be able to do this. New electric wiring and gas-pipes should be installed before the rooms, where they are needed, have been repapered and painted, and all old fixtures to be discarded should be removed in good time, so that they do not interfere with the decorator's work.

The decorator should also be asked to have all the window sashes examined by his carpenter, and faulty ones renewed, as paint work is not improved if this job is done afterwards. Plumbing jobs should also be seen to before everything is new and clean. During the last few days, as the time-table

Arrangements with Firms

It will, of course, be necessary to make arrangements with the various firms who are to carry out the work of blind-making and fastening of valance boards and curtain poles. An electrical firm to take charge of the electrical fittings, and the gas company to arrange for fitting any new gas stove, should be notified well in advance. By giving these firms ample time to take any measurements they may need and prepare the work, they will be able to carry it out on the specified days, sending sufficient workmen to enable it to be completed inside an agreed time.

If a telephone is not already installed, it should be looked upon in the light of a fixture, and arrangements made with the telephone company to lay the telephone wires before the decorators have completed

their work. By employing a handy man on the day after the move, many of the little troublesome jobs—such as fixing plate racks in scullery and pantry, towel rails in the bathrooms, and shelves and brackets—can be disposed of quickly, so that by the third day the home may be running as smoothly as though a move had never taken place.

Preparations in the Old Home.

While the new home is being prepared, a great deal of work must be done in preparation for the removal. The regular turning-out will probably be curtailed during the last fortnight, and work concentrated on such things as turning out boxes and discarding old and useless articles which are not to be taken along. Kitchen and china cupboards may be weeded out in similar fashion, and small articles placed ready in boxes; chests of drawers and cupboards may be overhauled and lined with fresh paper, since it is unnecessary to empty drawers during the move (unless the removal is to a distance), except in the case of valuables, which will probably have to be moved in a locked trunk. Suits and clothing are generally packed in trunks because wardrobes must be taken to pieces.

There is also plenty of pleasant work which takes up a considerable amount of time, but no woman ever grudged hours spent in selecting new wallpapers, materials for curtains, and new floor coverings! All these selections should be made, however, before the decorators are ready to hang the paper and in order to allow sufficient time for the curtains and hangings to be made up, either at home or by an upholsterer.

Measurements Required

In either case, careful measurements of windows are needed in order to calculate the quantity of materials required. Women who are not very handy at taking measurements may usefully employ a builder's representative, or a representative from an estate office, to make out a list of all the measurements which will be required. In fact, a

ground plan of each floor of the house, drawn to scale, is exceedingly useful in that it enables one to fit old carpets to new rooms, fit old furniture into recesses, or purchase new furniture which will not be just too large or much too small—and to judge generally of the area of each room.

Most essential measurements can be taken from an accurate ground plan (see p. 9), thus saving a great deal of time which is generally taken up in visiting a new home for the purpose of measuring one set of windows on one day, a floor of one room on another day, and a fireplace for fenders at yet some other time.

With such a ground plan even the position of furniture can be indicated on it in advance, enabling the foreman of the removal men to have the pieces placed in position directly they are carried into the new home. Such an arrangement often prevents unnecessary scratching of walls and floors where heavy furniture is involved.

Packing China and Glass

When asking for estimates from two or three removal contractors, it is usual for them to see what china, glass, and silver and ornaments the house contains, and arrange for cases and expert packers to be sent a day before the removal vans for all these articles to be packed. If, however, the home is only a small one, it may be preferred to take the more economical course of packing these things oneself. But unless this packing is very carefully done, it may prove just the contrary of economical, and the cost of replacing broken glass and crockery may possibly be greater than the cost of having it packed professionally.

First, suitable packing cases will have to be secured; these may be obtained from a local grocer in the form of large white wood cases with good lids and filled with shavings. They will either have to be bought outright, or an arrangement may be made by which the grocer will buy them back again in good condition at a reduced rate. Sometimes it is more convenient to purchase them from a china store; while large laundry hampers

with a good supply of shavings and tightly crumpled newspapers answer the purpose excellently.

Barrels are also most useful for packing china and glass, and are easier to move than heavy crates.

Pack Tightly

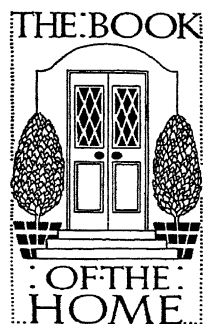
The most important thing to remember, when packing breakables, is that they must be tightly packed—but also in such a way that they cannot be cracked or broken if the case should be bumped or knocked from outside. Plenty of shavings and plenty of paper are needed. First the case must have a thick layer of shavings placed at the bottom of it, and a little way up and round the sides; every article of china is then wrapped up separately in a piece of paper. Plates are placed on top of each other, with shavings sprinkled between them, and small pieces of china are wrapped up and surrounded with shavings and placed inside larger pieces of china which have been previously wrapped up. Silver and glass should be similarly packed, care being taken that only soft paper is used for the silver, or better still, soft materials which are less liable to tear. Dish-cloths can quite well be utilized for this purpose.

How to Pack

The largest set of plates is put into the bottom of the case. The corners can be filled up with smaller articles which have been wrapped in shavings, and a generous supply of shavings must be pushed down between the china and the outside of the case, and inside all the crevices. A thick layer of straw or shavings is then put over the plates, and more plates and other pieces of china put into the case. All these should be packed in such a way as to economize space, at the same time allowing room for plenty of shavings to be put round and between each article. A useful hint in space economy is to place some of the plates on end against the sides of the case, after these have been thoroughly well padded. Do not fill the case right up to the top; at least 4 in. of tightly packed shavings should fill up the space between the top of the glass and china and the cover, nor should any odd corners be allowed to protrude. The packing should be as flat and as even as possible.

The cover may then be nailed down firmly, and either cross pieces of wood can be nailed round the box, or a few iron brackets fastened on to reinforce it.

SOCIAL DUTIES AND ENTERTAINING



Social Duties and Entertaining

Visiting Cards

Visiting cards of the right kind are essential to people who intend to lead a social life, although the paying of formal visits, and even "calling", has fallen into disfavour since the War. The multiplicity of interests which women now possess, prevents them passing their afternoons dropping pieces of pasteboard at people's doors; it is felt to be a waste of valuable time. Almost the only people now who "return cards" the next day are the wives of Ambassadors of Foreign Powers or those of the Secretaries of Embassies. Nevertheless, if a woman of superior rank or position invites you to come and see her, the visit should be paid without much delay, and if she is out, cards must be left—one of the lady invited and two of her husband's, that is, if the hostess is married.

Daughters, directly they came out in Society, used to have their names printed beneath that of their mother, but the modern girl is usually much too independent for this kind of thing, and has her own card printed (fig. 97). Old-fashioned people living in the country sometimes use the other mode.

Style of Card

Cards must always be neatly engraved and not printed. Nothing gives a worse impression than a common-looking visiting-card, which suggests bagmen and agents of all kinds. It is slightly more expensive to have a copper-plate engraved with name and address, but it lasts for many years; and if it only lasted for two, it would be indispensable. Moreover, with change of

address, the copper-plate can be used again. Men's cards are smaller than women's, and must always have the prefix "Mr." before the name, except in the case of undergraduates at Oxford and at Cambridge, where there is an unwritten law that it is dispensed with, for the undergraduate, like the public schoolboy, always conceals his Christian name, and uses only initials. When he takes his degree and comes to London or other big centres, he will become "Mr. George Mathison", or he may continue to use his initials all his life, but "Mr." must be printed on his visiting-card.

Gothic script must never be used for either men's or women's cards, nor flourishes of any sort. The whole thing should look as neat and unpretentious as possible. Married couples sometimes have a card with both their names printed on it; in this case the pasteboard must be the size of a lady's card, and the husband should have one of his own also. If he belongs to a good club, he often has the name of the club printed, as well as his private address. If the names of both husband and wife are printed on the visiting card, the names of the daughter or daughters would not appear. It would make an absurd impression.

For Invitations

The telephone is made use of to a large extent in London in making arrangements for entertaining, its great advantage being that you can get a reply at once. Invitations are also often issued nowadays on visiting cards. They can be inserted in an open envelope with a halfpenny stamp. Many women in the best society write on the top of their visiting card, and a really

popular woman can always gather her special coterie about her in this manner at a moment's notice, but such hurriedly arranged festivities are not meant for the large, outside world.

Rules of Visiting

The rules of visiting in London differ from those in the country. London, of course, includes its many pleasant suburbs, north, south, and west. In the country newcomers must always wait for "county folk" and others to pay the first call. They will return the call within a week or ten days; but if they are not invited to some entertainment, or are not again called on within a few months, the newcomers will understand that the acquaintance is quite a formal one. After the first calls have been exchanged, the newcomers, if they intend to be hospitable, can invite their neighbours to dinner, luncheon, ball, or garden-party. If their first party is a success, they may understand that they are welcome additions to the neighbourhood.

In visiting matters, the London suburbs follow the mode of London itself. No one comes to call on you because you have taken a house in a residential neighbourhood, though probably the Vicar of the parish and his wife will do so, not long after your arrival.

Messages on Cards

When a death occurs among your friends, cards of condolence should be left at the door by hand, and not sent through the post. If the sympathizer cannot do this, a personal letter should be written to those in mourning. When left by hand, the card should have "with deepest sympathy" or some such short phrase written across the top. When going away for some time, cards may be sent by post with p.p.c. (*pour prendre congé*) written in the right-hand corner; but prominent people, possessing a large circle of acquaintances, usually insert a short paragraph in the Society column of *The Times* and *Morning Post* to say that they are going away, and where, and whether letters will, or will not, be forwarded.

Continental Etiquette

Before the War came to devastate our home life and social customs, it was usual, if one wished to be polite, to leave cards after a dinner party, a ball, or a rout, but never after a luncheon or afternoon party. This custom seems to have disappeared, with many others, to the relief of much-invited bachelors and others with a large circle of hospitable friends. It is, however, well to remember, when travelling and being entertained abroad, that the French, the Italians, and the Americans are much more punctilious on the etiquette of calling than we are. You cannot accept invitations to dinner or evening parties either in Paris or New York without leaving cards soon after the entertainment; moreover, if the stranger has been hospitably treated, he or she should leave a card with "p.p.c." written on it just before leaving. Our easy-going ways, verbal invitations and so on, are not yet understood abroad, though they will no doubt be followed eventually.

Formal Invitations

Invitations to luncheon, dinner, and teas may be written in the form of a letter, which should be quite formal in phrasing, though many people use engraved cards for their big dinner-parties. A written invitation may be worded:

Dear Mrs. Blank,

Will you and your husband give us the pleasure of your company to dinner on Friday, 31st inst., at 8 o'clock?

Hoping that you can come,

Yours sincerely,

Mary Dash.

Such a written invitation must always be answered, as it is written, in the first person. It would be a social solecism to reply in the third person. It is essential that the date, the hour, and the number of persons accepting the invitation should always be repeated in the reply. Otherwise mistakes in the date may occur; guests arrive on the

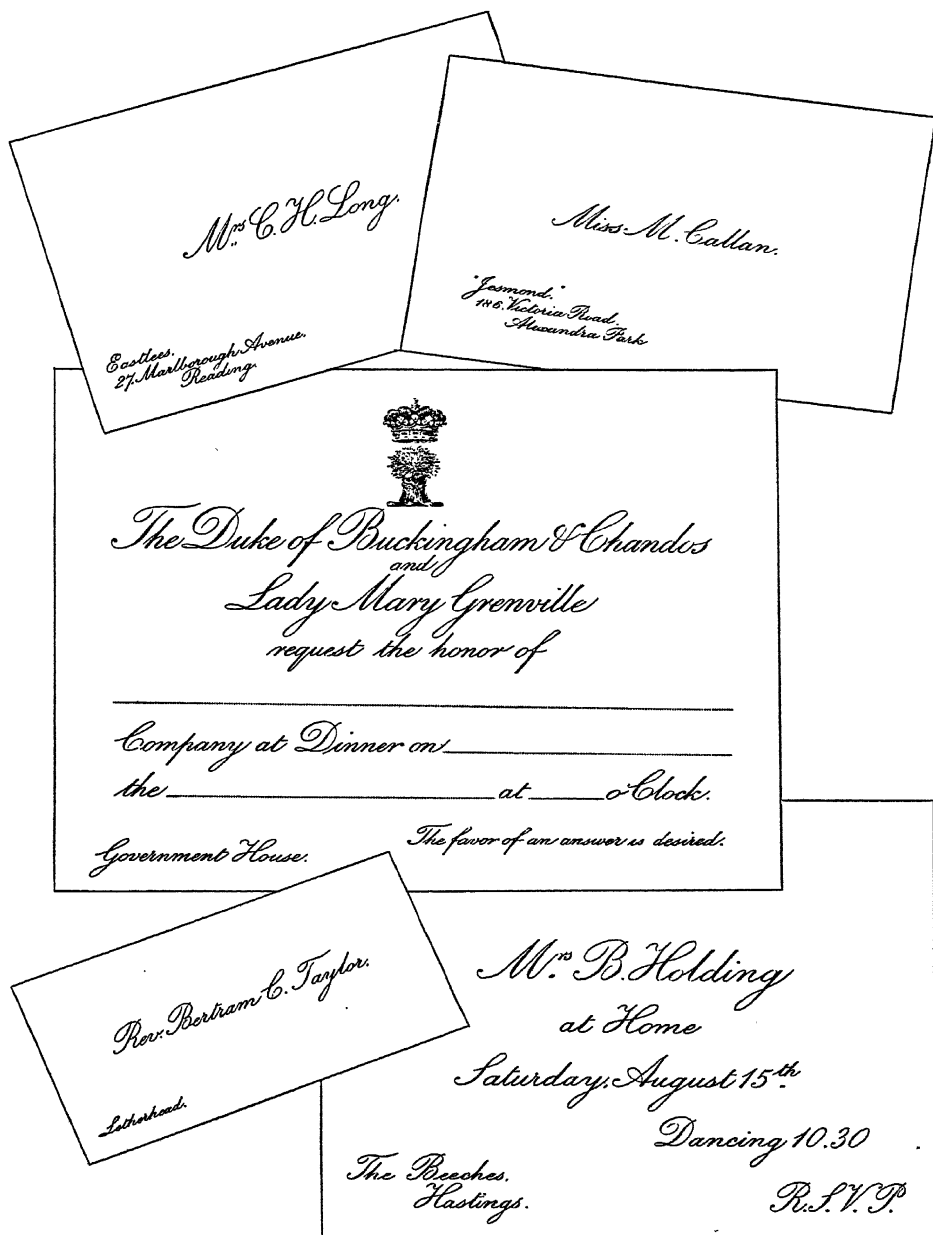


Fig. 97.—Visiting and Invitation Cards (reduced in scale)

Reproduced by courtesy of Messrs. Mudie & Sons, Ltd., London

wrong evening, to find a darkened house and their prospective host and hostess out; or even two people have been known to arrive at the appointed hour when only one was expected. This rule must be rigidly observed.

Luncheon Invitations

Invitations to luncheon parties are usually written, and not printed. It is perhaps useful to mention that no one in society gives a "lunch", but a "luncheon". If you write you can either say:

Dear Miss Blank,

Will you lunch with me on Thursday next at 1.30? I am asking one or two friends.

or

Will you give me the pleasure of lunching with me on Thursday next?

To speak of lunch instead of luncheon is almost as bad as to talk of serviettes when you mean table-napkins.

Balls and At-Homes

Invitations to balls and at-homes must be engraved on a large card, as illustrated (fig. 98). On the space at the top, from left to right, the names of the invited guests are written, in the hostess's hand, or by her secretary. For a large at-home, the same card is suitable, with the omission of the word *Dancing*, and the substitution of the word *Music*, if such entertainment is provided. Invitations for large afternoon parties and garden parties are sent out in the same way. It is not usual nowadays to ask for a reply to an invitation to afternoon parties, and for these the R.S.V.P. should be left out. "4 to 6" for a London afternoon party are the usual hours given, but in the country, where people come from long distances, "4 to 7" is the usual formula, and even "3 to 7". It is necessary to put tennis on the card for a garden party, if it is to be played, as special shoes and costume are required.

Parties for Dances

When cards have been issued for a ball or an at-home, the popular hostess will find

herself inundated with requests from her friends to bring someone—usually a girl, but very often a dancing partner. If you are obliged to refuse, owing to lack of space, and the number of your own personal friends who have already accepted, it requires the greatest tact in phrasing the letter. In many cases it is not worth while to refuse. The friend is offended at her request being denied, and, after all, one or two more make no difference.

On the other hand, there is the lady who loves to be hospitable at other people's expense, and who will at once indite you an enthusiastic little note, or ring you up on the telephone to say how she would like to give a dinner party for your ball, and proposes to "bring on" twelve (or twenty-four) young people. This friend, and others like her, must be treated with firmness, if your floor-space and supper tables are limited. Climbers, and those who are only just beginning their entertaining, are often delighted to welcome these complete strangers, provided they are considered smart. But there are two things to remember. If you are obliged to refuse, do it in the most amiable and regretful manner; if you comply, write with the utmost enthusiasm.

Informal Invitations

It is quite correct nowadays to issue the most informal invitations; to ask people to dinner or bridge on the telephone, and to use the same ready means for inviting your friends to luncheon, theatre, or supper parties at the restaurants.

Informal entertainments are by far the pleasantest, and no one nowadays is offended at only being given a day's (or even a few hours') notice to join a small party. In this servantless epoch, many upper middle-class folk give little Sunday suppers which have all the characteristics of dinner. The mahogany table is as shining, the old silver or china-ware as carefully placed, and the menu, which begins with a good hot soup, is as carefully chosen as at dinner. Cold chicken or game, with a well-made salad, an iced sweet, cheese and biscuits, make up such a meal. Such entertainments are quite

informal. At a small luncheon party much the same fare is provided, though soup is never served, the first dish consisting of eggs or fish.

For a small dance, consisting of about twelve couples, friends can be invited by telephone, verbally or by a short note, saying: "Will you come and dance on

ment. In this case the lady should be shown into a bedroom or cloakroom set aside for the purpose, where she may remove her wraps and tidy her hair, if necessary. The maid should wait in or near the dressing-room, and be ready to show the guest into the reception-room.

Unless the visitor's name is known to her,

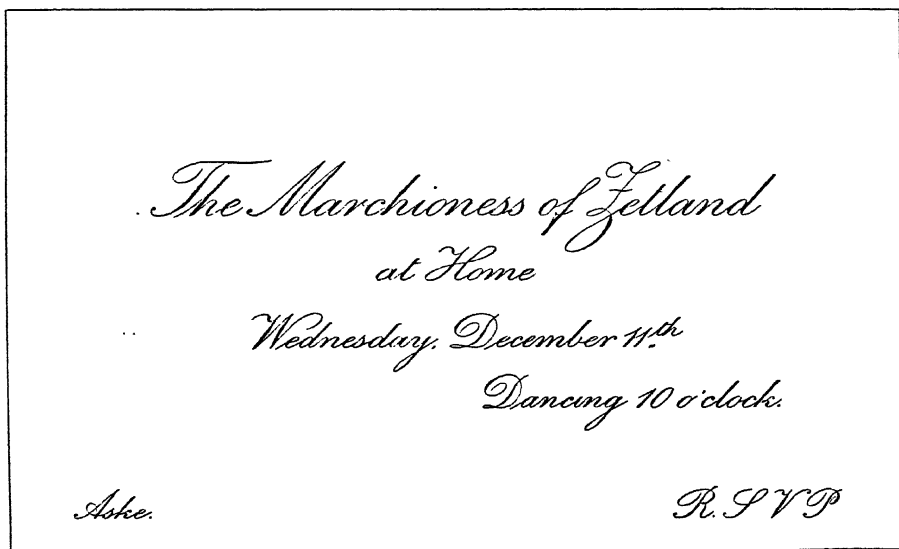


Fig. 98.—Invitation Card for Ball

The reproduction is reduced in scale, the actual card measuring $6\frac{1}{2} \times 4\frac{1}{2}$ inches

Tuesday evening at nine o'clock? I am asking three or four people."

Receiving Guests

So much of the success of a visit or party depends on the manner of the guest's reception. Whether he be received cordially, half-heartedly, or too effusively, the impression remains all the afternoon or evening. In most homes it is usual for a maid to open the door. If the guest is expected, she must open the door wide to let him in, and be ready to take hat, gloves, and coat. If the visitor is a lady, she will probably retain her outdoor clothing, except when the occasion is a luncheon party or an evening entertain-

ment. In this case the lady should be shown into a bedroom or cloakroom set aside for the purpose, where she may remove her wraps and tidy her hair, if necessary. The maid should wait in or near the dressing-room, and be ready to show the guest into the reception-room. The hostess always rises to meet and welcome the visitor.

Unexpected Guests

If the guest is unexpected, he should be received politely by the maid and shown into a reception- or sitting-room—not left standing in the hall—while she inquires whether the master or mistress is "at home". This is simply a formality in order to ascertain whether the guest is to be received or not, and to allow any small personal preparations to be made for receiving him.

A really good hostess knows how to receive

her guests with a charm of manner which conveys the impression that they are indeed welcome, without, however, being effusive. If many guests are expected, the hostess generally spends a few minutes in conversation with the last comer, and then contrives to place him with a group of other people with whom he may already be acquainted or have common interests. In large gatherings introductions are unnecessary except perhaps to one or two persons near whom the new-comer is seated. Intimate personal friends are treated with less formality, and are generally made to feel that the home where they are visiting is their home for as long as they are in it.

Cloakroom Arrangements

Proper provision must be made at evening parties for the removal of ladies' and gentlemen's coats and wraps. The gentlemen usually take their things off in the hall, in a hall cloakroom, or—if a great many guests are expected—the maid may take the hats and coats and lay them neatly in a bedroom or dressing-room, remembering to whom they belong. The room prepared for the ladies is generally the best bedroom or dressing-room, where toilet accessories and mirrors are available. The dressing-table should be furnished with clean brushes and combs, face powder, and large and small hairpins for the use of the guests. Fresh towels should always be handy in case they may be needed.

When the weather is cold or chilly, a fire should be lighted in the dressing-room. Some elderly ladies prefer to hand their wraps to a maid if the dressing-room is upstairs, instead of mounting themselves. When the guest leaves, a maid either fetches the lady's wraps, or conducts her to the dressing-room and shows her out.

Luncheons for Women Only

The American fashion of luncheon parties for women only has taken a great hold here. Experience proves that such exclusively feminine entertainments had better be kept quite small. Four or six women who know each other, who have the same tastes, and

who move in the same circle, often enjoy a friendly meal together; but gather twenty Unknown Quantities at your table, then, however good the dishes and sparkling the wines, the affair may be dull and tedious. These large ladies' luncheons mean full afternoon dress, with pearls and a smart hat, and when a woman in London has put on her war-paint, she likes to meet an agreeable man!

Introductions

The question of introducing people who meet in one's drawing-room is a moot point, so casual are many English people about this matter. Certainly the practice makes things "go" which would otherwise be stiff; on the other hand, there are many individuals—chiefly women—who object to being introduced indiscriminately to the first-comer, as entailing on them uncalled-for social obligations. In the country, particularly, the question is a delicate one, since ladies who have been studiously avoiding each other may be suddenly made acquainted to their mutual annoyance. In the case of calls, if one or two people only are present, it would be necessary to make a newcomer known to the little company, but if there is a crowd, there is no obligation.

A good hostess always throws in a word which explains the person introduced, such as: "Mrs. Bowood is interesting herself in our Women's Institute", or "Miss Barnes is one of our champion tennis players", or "Lady Peacock has just returned from wintering in Rome", and so on. This gives the cue for conversation, even to the most empty-headed, and the ladies can now be trusted to find something to talk about.

Dinner Party Introductions

At dinner parties the first-comers are always introduced to each other, those of the lesser rank being presented to guests of higher rank or social importance. Thus you must always say, very clearly, so that each guest shall hear the other's name: "Lady Waterman, may I introduce Mrs. Hollingshed? Mrs. Hollingshed—Lady Waterman." Similarly, a man must always be presented

to a woman; never a woman to a man. If the party is a large one, and dinner is waiting, it is impossible to introduce late-comers to the rest of the company; they can only be presented to their partners at the dinner table. Seldom at a big entertainment do you know who the man on your left hand is, yet it is obligatory to have some conversation with him while you are at table, though he must never monopolize you, your partner having "first call" on your society. The men-guests, when dinner is announced, offer their arm to the lady destined for them, and take her in to dinner.

At Luncheons and Suppers

Luncheon parties are much more casual, and the guests go down in a mass, the hostess leading the way with the woman of highest rank, all the other women following together, with the masculine guests in a group behind. Arms are never offered to conduct ladies to luncheon or a ball supper nowadays; it would be considered quite old-fashioned. If, however, an Ambassadors or person of high rank is present at a ball, the host will offer her his arm, conduct her to the supper-room, and sit down with her to eat. In the case of a man of high rank, the hostess will invite him to take her down, before any of the other company. The younger guests, or those of lesser rank, must never crowd into a supper-room before this little ceremony has taken place. It would be the height of ill-breeding to do so.

Continental Customs

In an American drawing-room, either in New York, London, or Paris, the guests are all introduced to each other, and have a habit of saying "pleased to meet you", repeating your name and title. One must always recollect that foreigners expect to be introduced to everyone present, the ladies first, and that they will wait expectantly until you do so. Abroad, the fact that people are invited to meet means that the others are desirable acquaintances. In Petrograd and Moscow, before the Revolution swept all social observances away, it was etiquette for every

young man at a dinner party to call next day on the ladies to whom he had been presented, and leave his card. The refugees probably keep up this strenuous custom in exile.

Most English people are much too shy to begin a conversation with strangers at a party, but it is perfectly correct to do so, provided the conversation is kept quite general and impersonal, and the guests find themselves seated near each other, either listening to music, watching the dancing, or at supper.

Letters of Introduction

Letters of introduction should always be put in an unsealed envelope, and couched in friendly terms. They are usually only given to English people visiting foreign capitals or going to India, or the Dominions. They should be left by hand, at the door, together with the visiting card and address of the person introduced, who must then return to his domicile and await further developments. He or she will shortly receive an invitation of some sort, and the new acquaintance is thus begun. Great tact should be used in these introductions; it is not fair to introduce bores or otherwise undesirable folk to busy people in other lands, who are bound by the laws of hospitality to "honour" your note.

Mode of Addressing Titled Persons

In addressing persons of hereditary or official rank, the correct form of address must be used. Letters should bear the correct title and address, and may begin with the mode of address given below, or in the case of a man simply with the word *Sir*, in the case of a lady with *Madam*.

King—commence *Sir*, *May it please Your Majesty*; address, "His Most Gracious Majesty King George V".

Queen—commence *Madam*; refer to personally as *Your Majesty*; and address "The Queen's Most Excellent Majesty".

Prince—commence *Sir*; refer to as *Your Royal Highness*; and address, if a prince, "His Royal Highness Prince —", or, if a duke also, "His Royal Highness the Duke of —".

Archbishop—commence *My Lord Arch-*

bishop; refer to personally as *Your Grace*; and address letter to "His Grace the Archbishop of —".

Cardinal—commence *Your Eminence*; refer to as same; address to "His Eminence —".

Bishop—commence *My Lord*; refer to as *Your Lordship*; address to "The Right Rev. the Lord Bishop of —".

Duke—commence *My Lord Duke*; refer to as *Your Grace*; and address to "His Grace the Duke of —".

Marquess—commence *My Lord Marquess*;

and refer to as *My Lord* or *Your Lordship*; and address "The Most Noble the Marquess of —".

Earl—commence *My Lord*; refer to as *Your Lordship*; and address to the Rt. Hon. the Earl of —".

Viscount—commence *My Lord*; refer to as *Your Lordship* or *My Lord*; address to "The Rt. Hon. Viscount —".

Baron—commence *My Lord*; refer to personally as *Your Lordship* or *My Lord*; and address letter to "The Rt. Hon. Lord —".

COUNTRY HOUSE VISITS

Week-Ends

Of late years, the week-end visit has become a very popular way of entertaining. A "long week-end" begins on Friday afternoon and finishes on Monday morning. The usual one means an afternoon train from town on Saturday and an early departure on Monday, never later than 10.30 or thereabouts. It must always be remembered by guests that they are not wanted after that time, nor expected to remain. It is therefore better to leave, with a good impression, at so early an hour as nine, rather than linger on, getting in the way of your host's arrangements, or staying over the luncheon hour, unless especially entreated to do so. Men who have to be up in London early on the Monday morning, often bid good-bye to their hosts on Sunday night, take a summary breakfast in their bedroom, and are off before the rest of the guests have assembled in the dining-room. There are, of course, two aspects of the "week-end", that of the guest and that of the host and hostess. We will begin by the duties of the guest.

The Guest's Duties

Invitations should be properly answered—always in a letter, and not on a post-card—and the arrangements as to trains should be strictly adhered to. Hosts in the country have often to send their cars considerable distances to meet arrivals, or have to make arrangements for cabs to be at the station. When several guests are expected, it facili-

tates matters if they all arrive by the same train. It is very annoying for hosts to receive telegrams or telephone messages from arriving friends to say that they are coming by an earlier or later train than the one arranged.

Suitable Clothes

The question of suitable clothes is always a vexed one; so much depends on the rank and position of your host, the size of the house, the number of the house party, and the amusements provided. If golf is to be played, or tennis is to be the chief pre-occupation, suitable garments must be packed. A woman must take two different evening dresses for the Saturday and Sunday, and the smart tea-gown—almost indistinguishable from a dinner-party frock—is often worn on Sunday evenings. Then again, most county people go to church on Sundays, and expect their guests to do likewise, and for this rite a smart hat is necessary. A woman can go to church in a good tailor-made coat and skirt, but she should not wear a country hat, except in Scotland, where the utmost freedom in dress is permitted in the Highlands. The costume worn for travelling down, if smart, can be worn to church; after that the guest can change into woollies or white serge, according to the season of the year.

Boots and thick shoes are a problem, and more than one pair of "country shoes" should be packed. The larger the house, and the more servants employed, the less likely



HOUSE AT STRATFORD-ON-AVON

Architect, L. L. Duane, F.R.I.B.A.

you are to see your cleaned shoes put back in your bedroom in time to dress in the morning. And on visits in England, you often dress for the day on getting up.

On Arrival

Tea is always ready when the guests arrive, and the footman or parlour-maid usually asks for your keys to unpack. Experienced visitors, who know the game of hide-and-seek which must be gone through to find hidden articles of attire when the dinner-gong is sounding, will retain their keys under some plausible pretext and do their own unpacking. People who furnish their best bedrooms with beautiful "antiques" are in the majority nowadays, and inside those quaint cupboards and cabinets it is quite easy to lose your garments or your jewellery. A lady, at one house-party, had a valuable amethyst necklace put, by mistake, into a secret drawer. It was impossible to make a fuss at the time, but the necklace remained undiscovered for quite six months. The perfect guest never finds fault with the sleeping arrangements, though it is permissible to ask for a second pillow.

The ritual of the week-end—or indeed any visit—is quite understood by most hosts nowadays. The guests should be well-assorted, allowed to do what they like best in the daytime, and kept mildly amused at night. Beds should be unimpeachable, and the wise hostess places suitable books in each visitor's room, as well as a tin of biscuits, a bottle of plain mineral water and, if desired, a glass of hot milk. Visitors should be told in time at what hour they can use the bath, unless, as in big modern houses, each guest-room has a bathroom attached to it.

Long Country Visits

Visits do not usually exceed a week in England, especially in the shooting season, but in hospitable Scotland guests are often invited for a fortnight or three weeks, the distance from London being held to be a consideration. North of the Tweed, sport is paramount, and quite different clothes are required. A woman should never appear on the moors or a deer forest except in com-

fortable, loose tweeds, a pull-on hat of velour, and a woolly scarf. If a knitted coat and skirt is worn, it must be heather mixture colour, or the wearer cannot go out with the "guns". Furs are unsuitable, but a thick, fur-lined overcoat is necessary if much motoring is to be done. It is often extremely cold in the late autumn in the Highlands.

Fine town-clothes are not wanted in the far north, but for a prolonged stay a feminine guest requires a number of smart evening gowns and tea-gowns if the house-party is a large one. Black dresses are useful, and can be made to look different with flowers and sashes of bright colours. If the Scottish visit is to be paid from "the Twelfth" onwards, white tennis garments will probably be wanted. For the rest, the homespun or tweed suit and jumper can be worn all day without any suspicion of unsuitability, and it is only in novels (written by people who have never paid such visits) that ladies appear, at tea-time, in gowns of pink velvet or of pale brocade. Such garments would be considered out of place at five o'clock in good society.

Women's Tips and Gifts

The question of tips is a vexed one, for everyone has a different idea of suitability in this respect. Americans in England are far too lavish in the money they give to their friends' servants, and have set up an absurd standard, quite impossible for many impoverished English. Before the War, there was a rough idea that "a shilling a night" was a proper sum for each employee to receive as a gratuity, but this would not apply to a week-end visit. You could not offer, nowadays, two shillings to a maid who had waited on you; or, if a man, to a footman who had valeted you from Saturday to Monday. Women and girls who "visit" are not "supposed" to tip the butler, but the writer has always found these worthies quite willing to accept a tip; indeed, they would be surprised if you did not offer it. Moreover, the chauffeur who drives you from, and to, the railway station, should be given something, unless your host or hostess accompanies you, when the donation would be

unnecessary, except a trifle for unloading the luggage, if the departing guest has a quantity.

A lady must always tip the house-maid who waits on her, and if her hostess's lady's-maid has done any small service, she too must not be forgotten. When one is paying a visit of unusual length to an old friend, it is a good plan, and one which always gives pleasure, to bring with you a pretty gift, either of your own making or some unusual ornament or bibelot. This need not necessarily be costly; it is the thought behind it which pleases. Often a new novel, much talked of, is an excellent gift for a hostess.

At Shooting Parties

A man always gives a gratuity to the footman (or parlour-maid) who unpacks and "valets" him, another to the butler, and something to the chauffeur. If a "shoot" is in prospect, expenses mount accordingly. It is usual for the head gamekeeper—who, it must be remembered, "places" the "guns"

—to receive a five-pound note from each masculine guest, and it would not be possible to offer that functionary less than one pound, even at a small shoot.

It is usual for the women of a shooting party to join the men at luncheon at one o'clock, and those who like it are attached to one of the sportsmen afterwards and must remain with him, practically silent, until the end of the day. A stick which forms a seat is strongly recommended, as there is a great deal of waiting about, at any rate at a battue of pheasants, and conversation, except in whispers, is absolutely forbidden. The woman or girl who goes out with the "guns" must invariably be dressed in dull brown or drab tweeds, so as to be indistinguishable, and no note of bright colour, even in hat or scarf, is allowable. It is most important to remember these details when accepting an invitation to a "shoot", or the lady asked may find herself suddenly unpopular. It is in attention to such things that the guest shows her good breeding and knowledge of the world.

SPECIAL FUNCTIONS

The Debutante's "Coming Out"

It is usual to give a ball for the "coming out" of a young daughter, which event usually takes place when she has reached the age of eighteen or nineteen. In society, the girl is always "presented" at Court the same season, though of late years, the only Court sometimes consisting of a garden party at Buckingham Palace late in July, the dance may precede the presentation. Prudent mothers give the coming-out dance as early in the season as possible, the first week in May or any date immediately after Easter being permissible. In this way the debutante will have the advantage of being asked back to many of the dances and festivities which take place from that date till the end of July, and will have made a large circle of acquaintances before the summer is over.

Ball invitations must be sent out on an engraved card, of large size. Not more than a fortnight's notice is necessary. In London, if the entertainment is sufficiently fashionable, it is usual to put an announcement in *The Times* and *Morning Post* saying that "Mrs. Dash will give a dance for her daughter on the 29th of April at 100 Grosvenor Square", or if the festivity is to take place at one of the big hotels, "at Claridge's", or "the Ritz". This announcement appears before the cards are sent out.

Her Duties

It used to be the rule for a debutante to appear in white from head to foot at her coming-out ball, but if white does not suit her, she now appears in pink velvet, in floral brocade, or in anything she fancies. Simplicity should be aimed at, and heavy head-dresses avoided; the dress should be per-

fectly cut and draped, and the hair must be really well dressed. Nothing is more important than that a girl should make a good impression on her "coming-out"; her whole social life may depend upon it. Good taste and good breeding constitute a passport to all circles. The most hardened cynics are interested in young girls, and the good-will of one's own class and set is of the utmost importance.

The debutante should stand by her mother, receiving the guests. She should not begin to dance until most of her friends have arrived, and should occupy herself in introducing congenial young people to each other. Every young man will, of course, "ask for the pleasure of a dance", and great tact must be shown if she has to refuse. Once the ball has well begun, her cares are over, and she can join in, but all through the evening the debutante should see that her girl friends are not lining the walls while she dances.

Lessons in Deportment

Many English girls, especially those who live in the country and are devoted to hunting, golf, hockey, and other outdoor sports, are apt to be a trifle awkward in their movements when they first put up their hair and assume grown-up dress. Dancing and deportment lessons are most useful for these young Dianas. A girl when she first "comes out" should know how to enter a room with dignity, how to get out of a carriage or motor-car gracefully, and how to introduce her friends to each other without looking awkward or gawky. Many girls, accustomed to school-room or college manners, do not even know how to pour out tea for afternoon visitors. If possible, mothers should allow their young daughters of sixteen and seventeen to "do hostess" occasionally, before they are introduced to society. In such small matters, more than in big ones, practice makes perfect.

Presentation at Court

Every girl who is destined to go out a good deal should learn to make a "Royal" curtsy—not so easy a performance nowa-

days. In order to learn this perfectly, special lessons are required, but they are well worth it, for fashions in curtsying to the Royal Family do not change, and the accomplishment will last a long time. In France and Austria, it is the custom for well-bred young girls to curtsy, though not very deeply, to all married ladies of rank and middle age. It is a pretty custom and one which is occasionally seen in England.

To be presented at Court, the debutante must be presented by her mother, who must in turn have already been presented to the King and Queen, or who will be previously presented by an habituée of the Courts. The big garden parties at Buckingham Palace which, at the close of the War, took the place of Courts and formal presentations, did away with a great deal of formality and unnecessary expense. A muslin and lace frock and fresh hat would not cost a third of what a good court gown, train, veil, and feathers cost in bygone years.

Wedding Announcements

On a marriage being definitely decided on, legal matters settled to the satisfaction of both parties, and the approximate date fixed, it is usual for the bride's family to send out a short announcement to *The Times* and *Morning Post*, to be inserted in the column devoted to social doings. It will run:

"A marriage has been arranged between Pauline, eldest daughter of Theodore Hankinson, Esq., of 200 Prince's Gate, and Captain George Griffiths, D.S.O., younger son of Sir Vivian Griffiths, Bart., of Plas Newydd, Merionethshire."

When this notice appears, congratulatory letters will flow in upon the bride-elect, who must never fail to answer each note, expressing her thanks naturally and sincerely. The trousseau, choice of domicile, and furnishing the same, will occupy the whole time until the wedding takes place. It is better to let young people follow their own taste, and not to interfere with suggestions unless specially asked to do so. In this way, if anything goes wrong with the decorations

of the new abode (as is very likely to happen) the new owners have only themselves to blame.

Wedding presents are dispatched directly the invitations are received for the marriage. In every case, even if they arrive at the eleventh hour, presents must be acknowledged and thanked for in a courteous note written by the bride herself.

Reception after Ceremony

Weddings in London now take place at from two to two-thirty in the afternoon, and there is no "breakfast". A long buffet will be provided, on which the wedding-cake takes the place of honour, with sandwiches, cakes, ices, macédoine of fruit, tea, coffee, and champagne. The latter wine used to be considered indispensable at wedding parties, but owing to its exorbitant price, you often see champagne cup or hock-cup offered instead.

The Invitation

Invitations to weddings used to be printed in silver, but this is seldom done now. Plain, neat black on a sheet of note-paper is the usual choice. The invitation—of course sent out by the bride's nearest relations—will run:

Mr. and Mrs. Theodore Hankinson
request the pleasure of
Mr. and Mrs. Jones's
company
at the marriage of their daughter
Pauline
to
Capt. George Griffiths, D.S.O.
on Monday, 12th June
at St. Paul's, Knightsbridge
at 2.30
and afterwards at
200 Prince's Gate, S.W.
200 Prince's Gate, S.W. R.S.V.P.

The place where the guests' names are to be written is, of course, left blank in printing the card. If no reception is being given, only the church is indicated, but it is unusual to issue invitations at all unless a party

is held. A notice is inserted in the newspapers to say that the wedding is to take place, that no reception is being held, but that "all friends will be welcome at the church".

Church Ceremony

An elaborate wedding at a fashionable London church is a costly affair. The chancel steps are often massed at the sides with exotic flowers and palm trees, but something newer than this should be aimed at. Orange trees in tubs, in full fruit, are appropriate and unusual. If organist and full choir are required, the cost will run to twenty or thirty-five pounds alone, and then there are the officiating clergymen's fees, and price of the licence. It is considered rather "smart" nowadays to have your banns called out on three successive Sundays in the church near which you reside, and no one need fear to "lose caste" by such simple and public proceedings.

The bride's father or nearest relative provides the carriage to take her and himself to the church, but on her return the bride will drive with her husband in his own car or carriage. She is followed at once by her father and mother, and after that no precedence is observed, though the "best man" or grooms-man will see that any distinguished guest present is not kept waiting too long before getting away. The bridesmaids provide their own carriages to or from the church; though at a fashionable wedding at St. Margaret's, Westminster, the dozen pretty girls who officiated were seen packed into a smart private motor omnibus—such as take guests in the country to and from the station. This seems an excellent solution of the difficulty.

The "Send Off"

Bride and bridegroom must, of course, depart to the railway station in the husband's carriage; if the young couple are not rich, some kind friend or relative often lends a car for the occasion, so that the pair may go off in pomp and circumstance—in a shower of confetti, and with an old shoe hanging on the back. A pretty fashion, one much

preferable to confetti, is that of pelting the honey-mooners with rose-petals of all colours, real, if in summer time, or in winter made of thin gauze or paper. These petals are made by disabled ex-soldiers.

Christenings

Christenings are not very elaborate ceremonies nowadays, but great care and judgment should be taken in the selection of godparents for the child. The choice lies among important relatives or intimate friends, and no father or mother should be quite unmindful of the sort of influence the god-parent may have on the baby's life. People often become much attached to their god-children, and can do much for them in many ways. A boy, of course, has two god-fathers and one god-mother; a girl one god-father and two god-mothers. Bachelors and spinsters usually make the best "spiritual parents", and are often very proud of being invited to assume responsibility. In all cases, if they accept, they must make the babe a handsome present. Cups, forks, and spoons are still given, but many people now send a cheque to be invested in the small person's name, or, in the case of a girl, begin to fill a jewel-box for her.

At the christening, one of the god-mothers must take the child from the nurse's arms and hand it to the officiating clergyman, but it is the god-father who "names the child" when requested to do so by the ecclesiastic. There is not often a set luncheon after the ceremony, though if it takes place in the morning hours, the god-parents should certainly be invited.

Funeral Arrangements

Details of a funeral are always arranged by a good firm of undertakers, and the simpler and less ostentatious all the arrangements are, the more they conform to the good taste of the day. There is no pomp or show; a plain motor-hearse usually conveys the remains to the cemetery or crematorium, and relatives and friends follow in motors instead of the old, ugly "mourning coaches" drawn by black horses. The change is vastly to the good. The presence of wreaths and

flowers dispels some of the gruesomeness of a funeral, though many people object to these floral offerings, which are merely thrown on the grave-side and left there. So it is not unusual to see "No flowers, by request" accompanying the public announcement of a death.

Mourning

Mourning, too, is greatly mitigated, both in heaviness and in duration. Often the women of a family do not wear crape at all, but order a dull black gown and coat, with an un-shiny black hat or toque, and black gloves. Widows' mourning, in England, is slight compared with what it was, and young women, at any rate, do not don the white "widow's cap" inside a bonnet, nor do they wear long crape veils.

During the War, when so many women lost their husbands, sons, and brothers, it was considered patriotic not to darken the streets and our sad interiors with all the once loved "trappings of woe". The mother or the widow put on a simple black frock (often she did not wear mourning at all), and went on bravely with whatever war-job she had in hand. It was seen how much more suitable this was to modern life and modern conditions, and so deep mourning, intended to last for most of the wearer's life, has gradually fallen into abeyance, at any rate in London.

Death Announcements

Immediately on a death in the family, it is customary to send an announcement to the chief daily newspapers, and in the country it should also appear in the chief local journal. Relatives should also be written to, and any special friends. It is not usual to invite friends to the house after the funeral ceremony, unless the burial takes place in the country and people have travelled down from town specially to be present. In that case luncheon would be served immediately after the mourners have returned to the house.

Numbers of letters will be received, and these should be answered personally if possible. If the notes of condolence are too

numerous, a printed card may be sent out to the following effect:

Miss Amalia Anderson returns most grateful thanks for the sympathy extended to her in her great sorrow,

or some such phrase. Banalties should be avoided, and "thanks for kind inquiries" may be relegated to the oblivion into which the long crape veil and widow's coif have fallen.

Period of Mourning

Mourning is not worn for very long. A widow usually wears black for a year, but daughters can shorten this period. The whole system of shutting mourners into rooms out of sight, as if they had contracted an infectious disease, has gone by the board. The more modern folk only draw the blinds on the day of the funeral, and before that let in all the light, air, and sunshine that there may be. The wearing of mourning by the public on the death of a relative of our King and Queen is falling, quite rightly, into disuse. Public mourning, with all its great expense, should only be worn on the death of a Sovereign.

Letters of Congratulation

There are many occasions on which it is obligatory to write and congratulate one's friends; such are an engagement of marriage; birth of children, especially the first; bestowal of honours or a title; election to the House of Commons, the Royal Society, or the Royal Academy of Arts. If it is difficult to write anything original on these topics, we must always remember that everyone, almost without exception, is pleased to receive a nicely-worded letter on such an occasion in his or her life. No one, of course, is so tactless as to congratulate a friend on succeeding to an hereditary title, as it implies the death of a father, brother, or usually a

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near relative. Letters of congratulation may be quite short, and banalities should be avoided. Marriages often present a difficulty, and it is not easy always to be both agreeable and sincere about a prospective wedding.

The person written to must always reply at once, thanking his correspondent for his good wishes. Extremely busy public men often send telegrams in reply to congratulations, as it is not correct to reply through a secretary, unless the letter is type-written, and signed in ink by the sender in his own hand.

Messages of Condolence

Letters of condolence are far more difficult to write, and for that reason care should be taken in their composition. It is no longer usual to quote phrases of the Bible in such a case; what is said depends entirely on the regard which the family and friends of the deceased bestowed on him. Any sympathetic personal allusion to the defunct is always appreciated by the relatives at such a time, and is worth more than pages of commonplace "condolences". There should be nothing in the letter whatever except the subject in hand. A short letter of condolence to an intimate friend may run as follows:

Dear John,

It is with real grief that I read this morning of the death of your wife. She was a woman of rare charm and distinction, and her friendship was greatly cherished by all those who, like myself, had the privilege of knowing her well.

Believe me, with deepest sympathy,

Yours ever,

During the years of the War, many people learned to express themselves simply and sincerely in writing to sorrowing widows, fathers, and mothers. There is no such test of good taste and good feeling as in writing a letter about the death of a friend.

THE LONDON SEASON

JANUARY.

New Year Celebrations.
Twelfth Night Celebrations.
Three Arts Ball.

FEBRUARY.

Chelsea Arts Club Fancy-dress Dance.
Sandown Park Race Meeting.
Dog Show, Royal Agricultural Hall.
Parliament Spring Session opens.
Efficiency Exhibition, Olympia.
Horse Show, Royal Agricultural Hall.

MARCH.

Oxford and Cambridge Athletic Sports.
Polo and Riding Pony Show.
Grand National Steeplechase.
Oxford and Cambridge Boat Race.
Motor Manufacturers' Exhibition, Olympia.

APRIL.

Dog Show.
Shakespeare Festival, Stratford-on-Avon and London.
Easter Sacred Concerts, Albert Hall.
Building Trades Exhibition, Olympia.

MAY.

Royal Opera, Covent Garden.
International Exhibition of Travel and Sport, Earl's Court.
Royal Academy Exhibition, Burlington House.
Royal Naval and Military Tournament, Olympia.
Oxford University Polo Tournament.
Inter-Colonial Conference and Exhibition on National Health.
Royal Horticultural Show, Chelsea.
Meet of Coaching Club in Hyde Park.
Empire Day.
New English Art Club Exhibition.
London Polo Season begins.
Temple Flower Show.
The Dog Show.
Musical Festivals open.

JUNE.

Cart-horse Parade, Regent's Park.
Brooklands Auto Racing Club Meeting.
Royal Caledonian Ball.
International Horse Show, Olympia.
Photographic Arts and Crafts Exhibition.
Polo and Riding Pony Society Annual Show, Roehampton.
Richmond (Surrey), Royal Horse Show.
Ascot Races.
All-England Lawn Tennis Championship, Wimbledon.
Army Cup (Polo), Ranelagh.
Royal Motor Yacht Club Races.
Royal Caledonian Ball.
Derby and Oaks at Epsom.
Eton "Fourth of June" Celebration.

Speech Day at Harrow.
Four-in-Hand Club Meet.
Actors' Orphanage Fund Garden Fête.
Open Golf Championship.
Lawn Tennis Championship.
Trooping of the Colours.
Inter-Regimental Polo Tournament, Hurlingham.
Royal Horticultural Show, Holland House, London.

JULY.

Dominion Day.
Henley Royal Regatta.
Royal London Yacht Club's Races.
Eton and Harrow (Lord's Cricket).
Maidenhead Regatta.
Walton Regatta.
Coronation Cup Final (Polo), Ranelagh.
Gentlemen versus Players (Cricket), Tunbridge Wells.
Maidstone Week (Cricket).
London Fair and Market, Royal Agricultural Hall.
Oxford and Cambridge Cricket Match.
Eton and Harrow Cricket Match at Lord's.

AUGUST.

Shipping and Engineering Exhibition, Olympia.
Promenade Concerts, Queen's Hall.
Aerial Derby.
Shakespeare Festival, Stratford-on-Avon.
Auto Racing Club's Meeting.
Reading Regatta.
London Yacht Club's Regatta, Cowes.
Windsor and Eton Regatta.

SEPTEMBER.

Shipping, Engineering, and Machinery Exposition, Olympia.
Brooklands Auto Racing Club Meeting.
Confectionery and Grocery Exhibition.
Dahlia Exhibition, Botanical Gardens.

OCTOBER.

Autumn Session Parliament opens.
Kennel Club Dog Show.
Shoe Leather and Dairy Exhibitions.
Royal Institute of Oil Painters' Exhibition.

NOVEMBER.

Brewers' and Laundry Exhibitions, Royal Agricultural Hall.
Armistice Day Celebrations.
Covent Garden Fancy-dress Balls.
Lord Mayor's Show and Banquet.
Royal Society Annual Dinner.
Motor Show, Olympia.

DECEMBER.

Cattle Show, Royal Agricultural Hall.
Carnation Show, Royal Botanical Gardens.
Sandown Park Race Meeting.

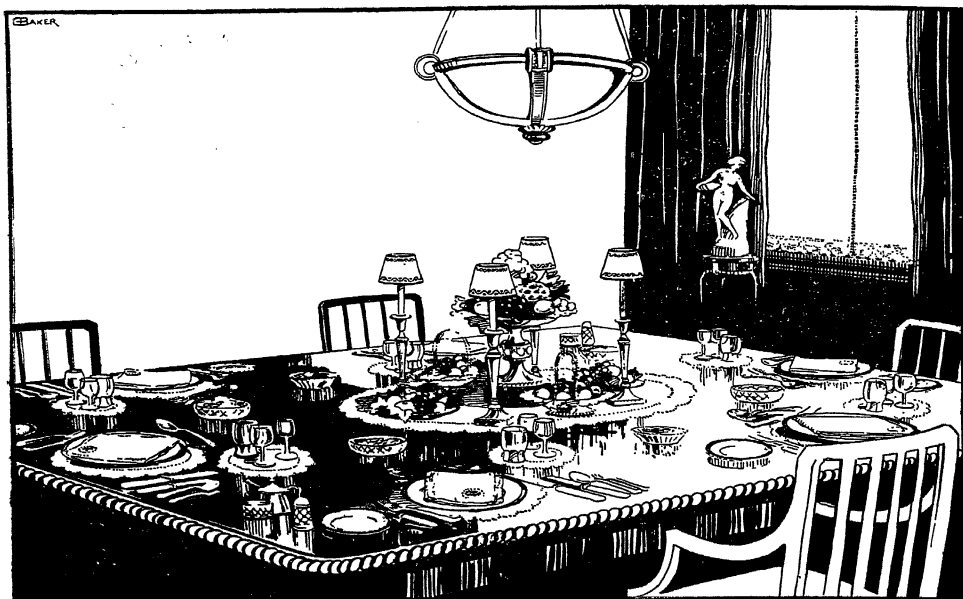


Fig. 99.—Table set for Dinner with centre-piece and mats of white linen

A DINNER-PARTY

Every good housekeeper takes a great pride in the setting of her dinner-table. Whether the occasion be formal or informal, she likes to think she has arranged everything in perfectly good taste, and given such clear instructions to both cook and table-maids, that when the dinner or party takes place the service will be smooth and prompt. Nothing is so worrying and nerve-racking as a wait between courses. When laying the dinner-table, whatever the occasion, remember that daintiness of the fittings goes far towards making or marring the meal.

Table-Linen and Mats

To begin with, the table-linen should be immaculate. If the dinner cloth is preferred, choose a handsome one of damask, hand-hemmed, and lay it evenly on the table,

after all the creases have first been erased with a clean iron. The cloth must be long enough to hang low over the sides of the table. When there is a beautifully polished dining-table, either of mahogany or oak, the use of mats in place of a tablecloth will be found more effective. White linen mats, either plain or embroidered, and edged with either Filet lace, Cluny, or Irish crochet, give variety in the appearance of a dinner-table. The sets usually comprise a dainty centre-piece about three-quarters of a yard in diameter, a dozen individual doyleys from ten to twelve inches in diameter, and twelve doyleys, six inches in diameter, whereon to stand the goblets.

Unless a service plate—an American idea which has gained favour—is used, it will also be necessary to provide asbestos mats to place under the plate doyleys, though

many of the latter are made with a pocket behind to slip asbestos mats into. There is no rule about the shape of table mats used. Individual taste may be displayed in the choice of round, square, or oblong sets. It is of no use to start laying the table, however, until enough leaves have been added to the table to allow twenty inches between each cover; then, placing a lace-trimmed and embroidered table centre in the exact centre, arrange either flowers or fruit as preferred.

Table-Napkins

As regards the napkins, there is a tendency to make them less conspicuous than was the custom at the elaborate dinner parties given in Victorian days. Most up-to-date hostesses dislike their dinner-tables—either for formal or informal occasions—to assume a restaurant-like appearance, and insist that napkins for breakfast, luncheon, and dinner should be simply folded in three each way, and laid with a corner towards the edge of the table so that the monogram, boldly embroidered in the centre of the particular corner shown, may be in correct position—neither upside-down or sideways—to be readable by each diner. Before setting the table, the undercloth of baize to protect the wood is laid smoothly in position if it is intended to use a tablecloth, but if mats are chosen the table must be polished until it shines its brightest.

How to set it is a matter for the hostess to decide. There is the Continental method, with desserts arranged round the centre-piece, and all dishes prepared so that when they come to the table they are already carved and ready to serve. The modern English method, however, requires that each course be placed whole upon the table, and if the host is not an expert carver, the joint and bird are in turn removed to a side-table and carved, after which they are replaced in front of the host for him to serve. Or there is the ultra-modern method by which all courses are served from the sideboard, and only the dessert placed upon the table.

All methods are equally popular, though the first has this drawback—carving it in advance rather detracts from the garnishing of a dish, although it simplifies service. The second method complicates service, and the third demands the services of an expert carver at the sideboard. The second or third method should be used for a formal dinner, the first being more appropriate for an informal dinner—few men caring about carving in these days, even in the bosom of their families.

Place and Menu Cards

Place cards, like menu cards, are seldom used unless at very large dinner-parties, when they are laid upon the napkin. Place cards—small white plain ones being in best taste—are only allowed to have the monogram of the hostess in one corner. As for menu cards, these are rarely seen unless it be to celebrate some special occasion such as an anniversary, when they may be got up as gorgeously as possible if intended as souvenirs. On ordinary occasions, simple menu cards are used with as little decoration as possible.

In the arrangement of the plate and glass, many hostesses, feeling that the use of the same china and glass service throughout the meal tends to make the table look monotonous, vary the sameness of a complete dinner service by having glass plates for the fish, and odd plates for salad and dessert. This also is a matter of taste, just as is the ten-inch service plate, now so much in fashion, which is not removed until the dessert is brought on, the plates containing grape-fruit or hors d'œuvre, oysters, soup, and following courses being placed upon it.

Order of Cutlery

Whether a service plate is used or not, to the right of it arrange the knives in the order required, then the soup spoon and the oyster fork outside, remembering that the sharp edges of all knives should be turned towards the plate and that the correct arrangement is the most convenient one. The piece of silver farthest from the plate is the first to

be used, and when it is used and removed, the cutlery is then to hand for the next course. The forks required should be placed in the same order to the left of cover. Dessert silver and ice-cream spoons or forks must not be laid down till required, the former being given to the guest on the dessert plate and the latter placed along with the ice on a small serving plate.

To come to the glass, place the water goblet a little to the right of the service plate, and arrange the wine glasses, when wine is to be served, like the cutlery, in the order of use, remembering that as a rule few hostesses serve more than three wines. All cold plates required for different courses should be arranged in separate piles on the sideboard or side-table in advance of the dinner, the ones needing to be heated having been carried to the kitchen. Extra spoons and forks should also be placed handy on the side-table in case of need, so that there will be no opening and closing of drawers while the meal is in progress.

Lighting and Heating the Dining-Room

There are two other points the hostess must attend to if she wishes her party to be entirely successful—the lighting and heating of the room. If the dining-room boasts a fire-place and the fire is lit, a fire screen should be placed between the fire and the person sitting nearest to it. At the same time, no open door or window should be allowed to send draughts in the direction of the guests.

As for lighting, shaded candles on the table, preferably in old Sheffield plate, or wooden candlesticks to match the table, with a softly shaded central light from above, have the most pleasing effect. But if candles are not liked, an electric attachment might be fitted to the dining-table, and the bulb or bulbs, as the case may be, placed wherever wanted. Lastly, small peppers and salts should be set at the four corners of the table, and pretty cut-glass dishes of salted almonds or other nuts dotted between each cover—

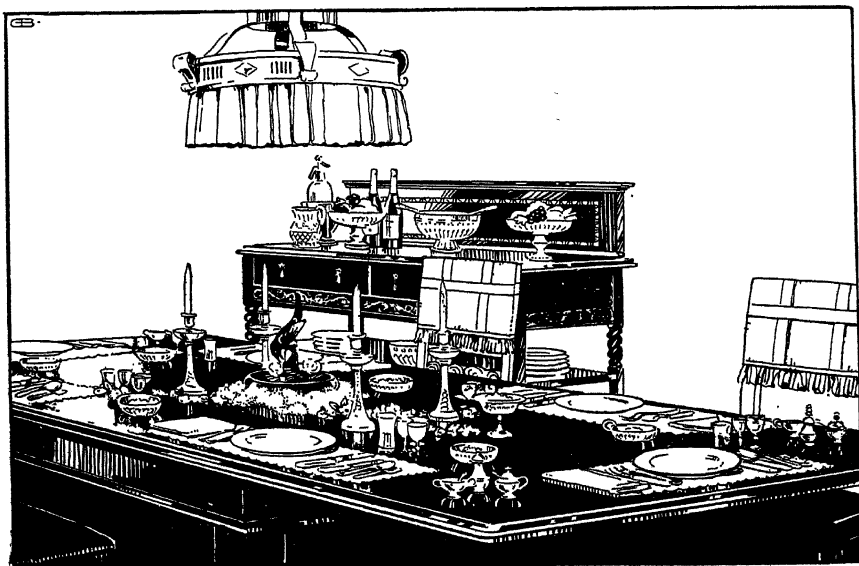


Fig. 100.—Another Table Arrangement, using cut glass

only well forward from the edge of the table. Then a small doyley is laid on each dessert plate, and a finger bowl of white, blue, amber, or ruby glass placed thereon, with the dessert knife and fork alongside. These should be ready on the sideboard.

Coffee and Liqueurs

If the coffee is to be served in the dining-room, the waitress must arrange the cups, saucers, and spoons, together with a small jug of cream and a bowl of lump sugar, on a small oblong or oval tray, and fill up cups before bringing them to the table; but if coffee is to be served in the drawing-room, the waitress should put the coffee-pot on the tray, so that the hostess can herself pour out coffee. Or, the tray may be arranged on a dinner-wagon, and wheeled into the drawing-room in the American way. At formal dinners the waitress passes the cups round on a silver tray, but when the meal is informal, the hostess usually dispenses coffee alone, or the guests may even help themselves. When liqueurs are offered—which is not always the case even at smart dinner-parties—they are brought in with the coffee, the glasses never on any account keeping the other glasses company at table.

There are one or two points to be mentioned in setting the dinner-table about which the hostess can please herself. It is as correct to place the napkin at the right of the cover as on the service plate. It is as correct to have, or to do without a service plate, although when the latter is used, it must not be removed till it is time to remove the crumbs. It is as correct to have coffee in the dining- as in the drawing-room. The table-maid, or waitress, who may be engaged for the occasion—as is quite customary in many up-to-date homes—must be carefully notified about every point in advance. Forethought plays a very large part in a successful dinner-party.

Ordering the Menu

It is a very general rule that when the guests number eight there is a single service—one soup, one fish, one entrée, &c. At larger dinners there may be a double service,



Fig. 101.—Service-wagon

though judging by many smart menus, it is customary to have well-thought-out but light menus even for large parties. In the latter case, two dishes of each course must be handed round. The usual order of the menu is: soup, fish, entrée, remove, roast, and entremets, of which there are three kinds.

Soup.—Consommé, with a pretty garnish such as vegetables or savoury pancakes cut in julienne strips, custard dice, or vermicelli, is usually chosen. Where two soups are served, one should be clear and the other thick. The clear must be written first on menu card, and the thick second, but both should be handed together. The chief ingredient in the soup or soups must not again appear on the same menu. Allow about a gill for each person, and one and a half pints over. Soup should be sent up very hot, as tepid soup spoils a dinner at the outset.

Fish.—When two varieties are served, the first should be the more substantial. The second is usually prepared by a lighter method of cooking. White fish—turbot, halibut, brill, and soles—are nearly always served hot with a suitable sauce. Salmon, trout, lobsters, &c., are very often served cold. For example, when a double service has been arranged, the following might be given: boiled turbot with cucumber sauce, and fried whitebait, sole mornay, or grilled mullet.

Entrées.—This name is applied to a great variety of dishes, which are really “made”

dishes. Entrées are always offered to the guest, therefore they should be carefully prepared and garnished. If two entrées are served, the first is usually a light dish prepared by frying or other "dry" method—patties or croquettes or rissoles. Such an entrée would be followed by a dish of cutlets, escalopes de veau, or tournedos, served with a suitable sauce and usually named on the menu after the accompanying sauce. When a hot and a cold entrée are served, the hot comes first.

Rémove.—This is the most substantial part of the whole dinner. It is generally a joint boiled, braised, roasted, or baked. This course is served with two vegetables, which may or may not appear on the menu. That is a matter of choice. When they do, they are printed a little to the right under

the *rémove*. Some up-to-date menus only provide an entrée and roast, and omit the *rémove*.

Roast.—Chicken, duckling, duck, or game is usually served for this course, invariably accompanied by a salad. Sometimes chicken mayonnaise is served in summer, instead of a hot roast, with vegetables set in aspic.

Entremets.—There is a choice of three (1) A vegetable course—asparagus, aubergine spinach, or sea-kale served with a high-class sauce. (2) A sweet course—if two sweets are to be served the hot should be served first. They should be prettily decorated and not too heavy. (3) A savoury—at the end of an elaborate dinner an ice pudding is sometimes served after the sweet course, the savoury following. In this case the savoury should be hot. Ices proper are served as dessert.

SPECIMEN MENUS

DINNER MENU No. 1

(Formal Dinner for 12 Persons)

MENU (FRENCH).	Quantities Required.	MENU (ENGLISH).
Huîtres.	6 dozen.	Oysters.
Consommé Julienne.	3 pints.	Julienne Soup.
Bisque de Homard.	3 pints.	Cream of Lobster.
Filets de Sole Mornay.	4 fish.	Fillets of Sole with Cheese Sauce.
Tournedos Richelieu.	4 lb. Beef.	Fillets of Beef à la Richelieu.
Pommes Beignets.	4 lb. Potatoes.	Potato Fritters.
Poulet Rôti.	3 Chickens.	Roast Chicken.
Salade d'Été.	2 Salads.	Summer Salad.
Délices à la Romaine.	12 Pastry Boats	Venetian Boats.
Pêche Fraîche Melba.	12 Peaches.	Fresh Peach Melba.
Café à la Vénitienne.		Coffee with Whipped Vanilla Cream.



Architect, Sydney E. Cottle

"LITTLE HEATH", RICHMOND: SOUTH FRONT



Architect, Sydney E. Cottle

HOUSE AT SHEEN, RICHMOND PARK

Note the Sun Porch on the left side.

DINNER MENU No. 2
(Formal Dinner for 12 Persons)

MENU (FRENCH).	Quantities Required.	MENU (ENGLISH).
Hors d'Œuvre Variés.		Hors d'Œuvre.
Crème d'Asperges.	5 pints.	Cream of Asparagus.
Blanchailles.	4 pints.	Whitebait.
Côtelettes d'Agneau Parmesane.	3 lb.	Grilled Lamb Cutlets with Tomato Sauce.
Épinards à la Crème.	4 lb.	Creamed Spinach.
Pommes Anna.	4 lb.	Scalloped Potatoes.
Canetons aux Petits Pois.	4 Birds.	Ducklings and Green Peas.
Salade Ninon.	2 Salads.	Lettuce and Orange Salad.
Crème aux Fraises.	1 Mould.	Strawberry Cream
Glacé Moscovite.	12 Ices.	Kümmel Ice Cream with Glacé Fruits
Éclairs aux Anchois.	12 Eclairs.	Anchovy Eclairs.
Café.		Coffee.

Note.—When ices are served, they must not repeat any of the flavouring of the dessert. A savoury such as Anchois au Gratin (anchovy toast) can be substituted for the ice if desired. If dessert is placed upon the table do not mention it on menu, and be careful not to provide any fruit used in any of the courses. A good way to serve ice-cream is in the hollow of a large Canteloupe melon. Remove the top and seeds, scoop out pulp and cut into dice, then trim base of melon and stand on ice for half a dozen hours. Meanwhile make a fruit salad by mixing pulp with equal quantities of peeled, stoned, and diced peaches, cherries, or any fruit desired. Sweeten and leave on ice till

required. Just before serving, arrange fruit salad on a compotier lined with rose geranium leaves, place melon on a dish lined with asparagus fern, fill up melon with ice-cream, and serve both together.

In arranging dessert, always endeavour to introduce a fresh note of colour as well as an original idea in mode of service. When pine-apple is served—one being enough for a party of twelve—green grapes or green-cheeked apples should not be given. Figs, tangerines, black grapes, and any of the red berries make a pleasing contrast to a pine or any of the melon family. Powdered cinnamon and ginger as well as castor sugar should be handed with melon.

DINNER MENU No. 3
(*Informal Dinner for 6 to 8 Persons*)

MENU (FRENCH).	<i>Quantities Required.</i>	MENU (ENGLISH).
Bouillon.	3½ pints.	Gravy Soup.
Turbot.	1 large Turbot.	Turbot.
Hollandaise Verte.	2 Sauce-boats.	Green Dutch Sauce.
Olives de Veau.	6 to 8.	Veal Olives.
Pommes Lyonnaise.	3 lb.	Lyonnaise Potatoes.
Chouxfleurs Polonaise.	3 lb.	Cauliflower.
Beignets d'Oranges.	1 large Dish.	Orange Fritters.
Diablotins.	1 large Dish.	Devilleed Roes.

Note.—If preferred, beef olives can be substituted for veal olives, and brussel sprouts for cauliflowers, and apple, peach, or pine-apple fritters can take the place of the orange.

DINNER MENU No. 4
(*Informal Dinner for 6 to 8 Persons*)

MENU (FRENCH).	<i>Quantities Required.</i>	MENU (ENGLISH).
Potage St. Germain.	3½ pints.	Green Pea Soup.
Saumon Truite à la Tartare.	2 Fish. 2 Sauce-boats.	Salmon Trout with Tartare Sauce.
Filets de Bœuf aux Champignons.	3 lb.	Fillet of Beef with Mushrooms.
Cœurs de Laitues à la Française.	1 large Salad.	Hearts of Lettuce Salad.
Pommes Croquettes.	3 lb.	Potato Croquettes.
Gelée Citron.	2 small Moulds.	Lemon Sponge.

See Note on following page

Note.—If fresh mushrooms are unobtainable when this menu is followed, tinned ones may be used, or peas, or aubergines, dipped in egg and bread crumbs and fried, substituted, or grilled tomatoes, or peeled and diced cucumber fried, then mashed with a cream sauce. Roast chicken, ducks, pigeons, or quails can be added to the menu in place of the fish course, or an egg dish may be substituted.

It is not necessary to serve more than one soup at an informal dinner. In summer substitute a cream, fruit flan or jelly, or a fruit salad for hot sweet, and the savoury may be cold too, if desired. When ice-cream

is served in place of any sweets, it must be left in the freezer until required, and friandises handed with it. These are arranged in pretty gilt baskets tied with tissue ribbon, and placed at each corner of the table. An American idea worth copying is to serve fruit and nuts all ready for eating at informal dinners, and such delicacies as candied grape-fruit and water-melon rinds, and nut brittles.

The Menu Book, by Herman Senn, and *Kitchen Essays with Recipes and their Occasions*, by Lady Jekyll, D.B.E., are books of great assistance in arranging dinners which are out-of-the-ordinary.

TABLE HINTS

Fruit centre-pieces have had quite a vogue, and nothing looks more festive than a basket of fruit—rosy-cheeked apples, polished till they shine, oranges, velvet-skinned peaches, making as charming a centre as could be desired. These baskets can be varied according to the season, and they look all the more attractive if lined with foliage, and the handle tied with a bow of broad glacé ribbon to match either the foliage or one of the fruits. There is only one argument against fruit. Using it as a centre-piece, instead of having it arranged on the sideboard, rather anticipates the end of the dinner.

Seasonal Suggestions

The conventional floating bowl as a centre-piece lends itself to a variety of treatment. In the *Spring*, a few primroses or violets should be strewn in the water, and tiny stubby bowls of the same flowers placed near each cover. Later in the year, blue periwinkles and heads of apple or cherry blossom can take their place; in their turn to be succeeded by heads of clove-scented pinks and St. Brigid anemones. If individual bowls, in white or coloured glass to match the wine glasses, are not favoured, little silver vases can be substituted; or the floating bowl, preferably of black wedgwood

lustre, or opal ware, could be nestled in moss with strands of asparagus, or smilax, sprigged with a tiny posy of violets, a sprig of apple blossoms, or a lily of the valley creeping up towards each cover.

Suggestions

When rose-time comes round, the floating bowl can still be used for the scented petals, although when rambler roses are the choice for decoration, it is prettier to erect a little archway of twigs and let the roses climb across them in the time-honoured way. In this case tie to the handles of the silver sweet dishes a cluster of the same blossoms. *Autumn* foliage, displayed in a brown or orange lustre jug or "bachel", with small ones near each corner of the table and festoons of scarlet berries strung on scarlet thread suspended between centre and corners, is most effective. Later on, when *Winter* decorations are required, evergreens—holly for preference—can be made to take the place of the flaming foliage. For family meals, a rustic basket containing maidenhair or pteris fern or a sheaf of chrysanthemums, with bronze foliage sprouting out of the sides is ideal for Autumn or Winter. But in the Spring and Summer substitute a bowl of short-stemmed flowers like St. Brigid anemones, ranunculus, or roses, choosing a bowl

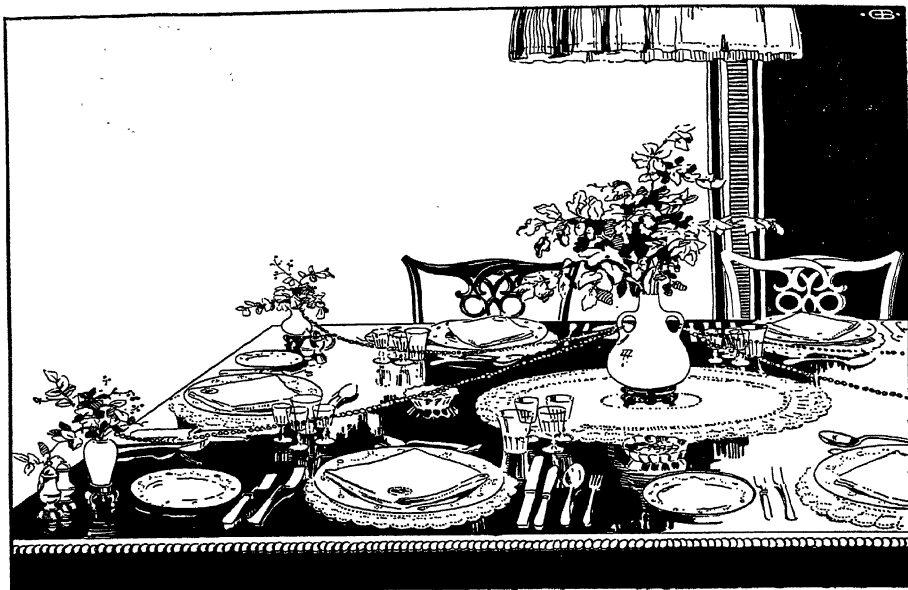


Fig. 102.—Scheme for Table Decoration, using autumn foliage and berries

which matches or contrasts with colour of blossoms.

For Special Occasions

On formal occasions, it is a pretty idea to copy the Italian custom of placing a flower in each napkin to match the blooms in the centre, carnations and roses usually being the best choice. They should be fixed like a boutonnière when possible. For celebrations such as *birthdays*, *engagements*, and *wedding anniversaries*, the decorations must be distinctive. The floral scheme is usually pink and white for birthdays, and the silver basket in which the birthday cake is placed is tied with a large bow of pink satin ribbon. If the celebration takes the form of lunch, or dinner, serve the cake with the coffee. A pretty scheme is to place the cake basket in centre, on a cross of broad pink satin ribbon which should be large enough to fall over the ends and sides of the table. Lay a fairly long-stemmed La France rose on each

ribbon trail, and float one or two rose petal in the finger bowls in which the water is scented with a few drops of La France rose.

Pink and green also make an effective colour scheme for a birthday party. Fill a tall-handled wicker basket with pink carnations and asparagus fern, and stand it in the centre of a circular mirror wreathed with asparagus fern. A big bow of pink satin ribbon may be tied to the handle of basket. Lace mats instead of a tablecloth could be used, and green-and-white china if possible with lustre glassware. The decorations will be still more distinctive if a shower of tin pink cardboard hearts are hung from the centre of the handle of the basket, and festoons of smaller hearts slung on pink braid ribbon from the bow on the handle to tin beribboned baskets of pink and white marzipans and Turkish delight, which should stand opposite each cover. For a *wedding anniversary*, the floral scheme should be orange and ivory. If orange blossom is not

in season, lilies of the valley, creamy carnations, and roses may fill the rose bowl, and orange mats should be used instead of a tablecloth. Serve salad in orange shells, and choose a menu in colours to match.

Waiting at Formal Dinners

Formal dinners are nearly always served from the sideboard. The correct way to begin serving at table is with the lady at the host's right hand, then with the host and straight round the table. Plates must be handed on the left side and placed with the left hand. As soon as a plate is finished, it should be removed from the right. Beverages are placed to the right of each guest, and glasses must be filled three-quarters full. When placing a dish in front of a person the maid or waiter should stand at the right. In passing dishes from which a person is to help himself to a portion, pass it always from the left side, so that the helping may be taken with the right hand. When passing a plate, it should be held so that the thumb does not touch the upper surface, and when refilling glasses, they should be held near the base of the stems, and drawn to the edge of the table. Refill glasses before every course, then remove them. This method is better than filling the glasses at the table.

Before dessert, everything but the decanters should be removed, one maid holding the tray while the other clears away, removes crumbs, and puts down dessert plates. If ices are served, put ice plates on dessert plates, and put down clean wine glasses and wine in front of the host. Then place water bottles and glasses at the other end of the table. The servants then retire. There is one most important point to remember about waiting. *The table must never be allowed to become untidy during the meal.*

At Informal Dinners

The hostess should serve the soup, salad, dessert and coffee, and when it is the maid's

night out, also the vegetables and entrées. The host serves only the fish and meat. The maid or waitress should stand at the left side of the person serving, ready to take the plate as it is filled, and place it before the person for whom it is intended, passing it from the right side. When one course is finished, the maid must take the tray in her left hand, and, standing to the left of the person she is waiting on, remove with her right hand the plate with knives, forks, and spoons. She then takes away any small dishes, one at a time, but must on no account pile them up above each other. In finally clearing the table, remove all plates, cutlery, and small dishes before the meat and vegetable dishes are removed.

Little Points about Waiting

When salad figures in the menu, place a small cold plate for it handy to the right of each guest. Butter should never be served at a formal dinner, and bread should, on such an occasion, be passed from a side table. Appetizers such as olives, salted almonds, and celery may be retained till the sweet course, but radishes must be removed along with the soup. At a formal luncheon or dinner, plates must be passed without trays. Only on a maidless night may plates be passed round on trays, though even that is unnecessary.

Serving Dinner

Just before the hour of serving, the table-maid, waitress, or butler, armed with a list of the guests, makes it her or his duty to find out if all the guests have arrived. If not, the hostess must be notified so that it can be decided whether the meal is to be kept waiting or not. When the last guest is in the drawing-room, the servant enters, waits for a moment to catch the eye of the hostess, and then bows and says in a low voice, "Dinner is served," then backs quietly out of the room.

FANCY FOLDS FOR TABLE NAPKINS

The Lily (fig. 103)

Fold the napkin in two, to form a triangle as in diagram 1, then bring the points B B up to meet point A, showing a square as in diagram 2. Turn point C up two-thirds

diagram 2, to meet on the opposite side. Place the sides D D, diagram 3, together, and turn out the points at the bottom. Place it on the table, hold firmly with the hand, and pull the free points out at the top, as shown in diagram 4.

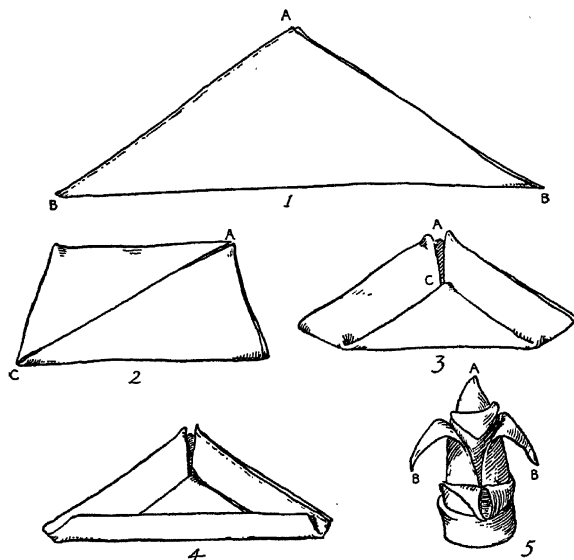


Fig. 103.—The Lily

of the way, towards points A (see diagram 3), then make a fold on the lower side as diagram 4. Take the napkin up in the hand and roll, fastening one end inside the fold. Turn down the first point C, and fix in the fold. Then fold over points B B and one of the points A. Then place upright on the table.

The Iris (fig. 104)

Fold the napkin in a screen fold of three, then fold the strip in three, bringing the hems to the middle, as in B, diagram 1. Then bring the corners A A down, to make the top sides parallel with the hems at B. Turn the napkin over, and fold C C,

The Double Pyramid (fig. 105)

Fold the napkin in two lengthways, and turn the hems down at each end, until the points meet in the middle, thus forming pointed ends as in diagram 1. Fold the points A A over to meet at B. This will form diagram 2. Then place the folds C C parallel, having the pointed sides outermost as in diagram 3. Turn in the ends D D and gain a triangle as in diagram 4. Then fold over E E, in the upper side, to meet in the middle at F; turn and fold the corresponding E E on the other side, placing on the table as in diagram 6.

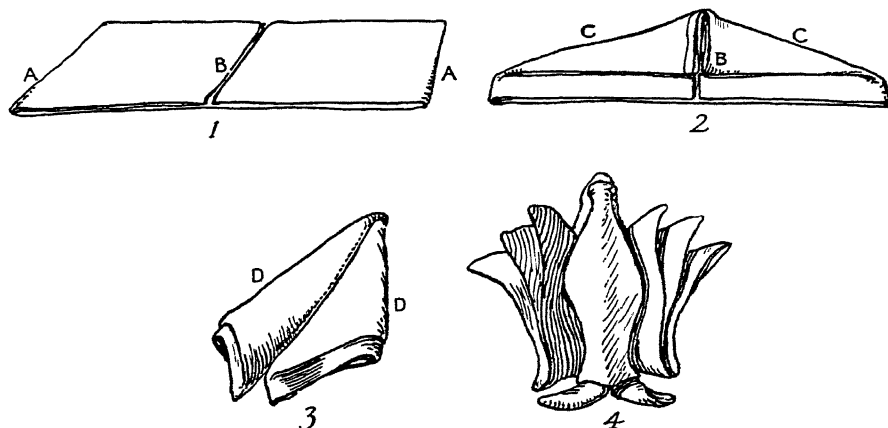


Fig. 104.—The Iris

The Moccasin (fig. 106)

Fold the napkin into a square of four, then into a triangle with the loose corners uppermost at the apex, point A. Then turn points B B over and under the triangle as in diagram 3. Lift and place the sides together, and, while holding with the hand, pull up the loose points from the front, one after the other.

St. Patrick's Cross (fig. 107)

For this fold the napkin must be quite square. But any napkin can be made square. If it is longer than it is wide, fold it into a triangle, then turn over the piece that overlaps, thus making it square. Open out and bring all the corners to meet in the centre, and repeat once. Turn and fold the corners to meet in the centre on the reverse

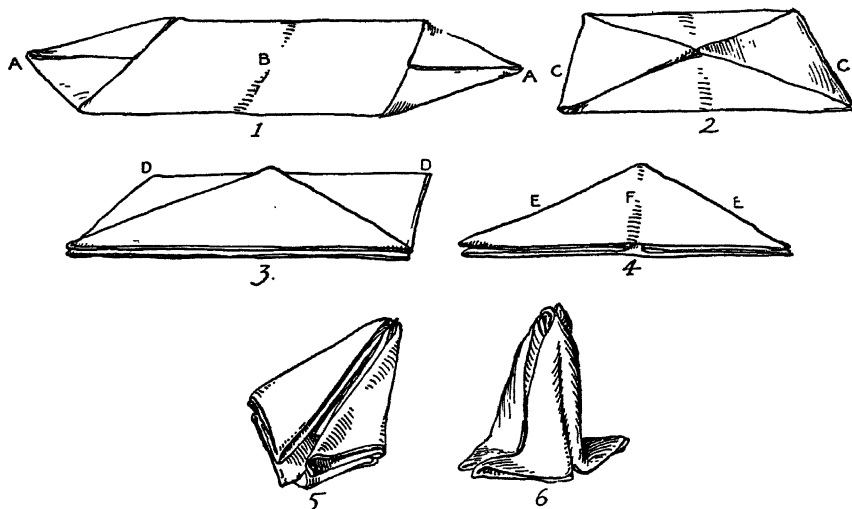


Fig. 105.—The Double Pyramid

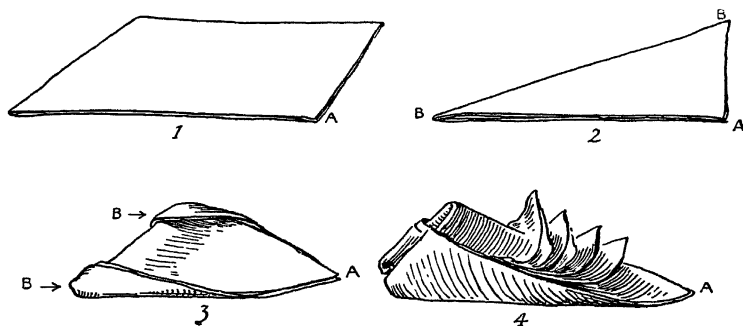


Fig. 106.—The Moccasin

side, as in diagram 2; then take hold of the middle folds, open out, and fold back as in diagram 3. Turn over again, and fold the points towards the centre, forming diagram 4.

The Water-Lily (fig. 108)

For this the napkin must also be quite square. The points, as in the fold for St.

Patrick's Cross, are folded towards the centre, but this is done three times on the one side instead of twice before turning. It must then be turned over and the points folded in on the reverse side, holding them firmly in the centre with the fingers; then, with the free hand, bring up carefully all the under points, with the result shown in fig. 108.

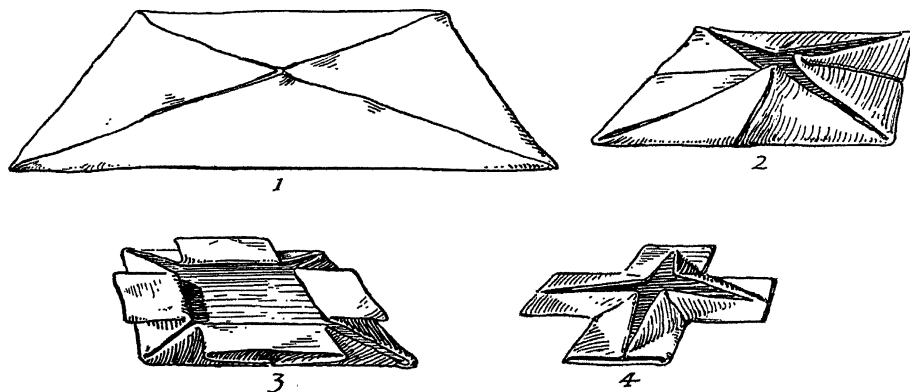
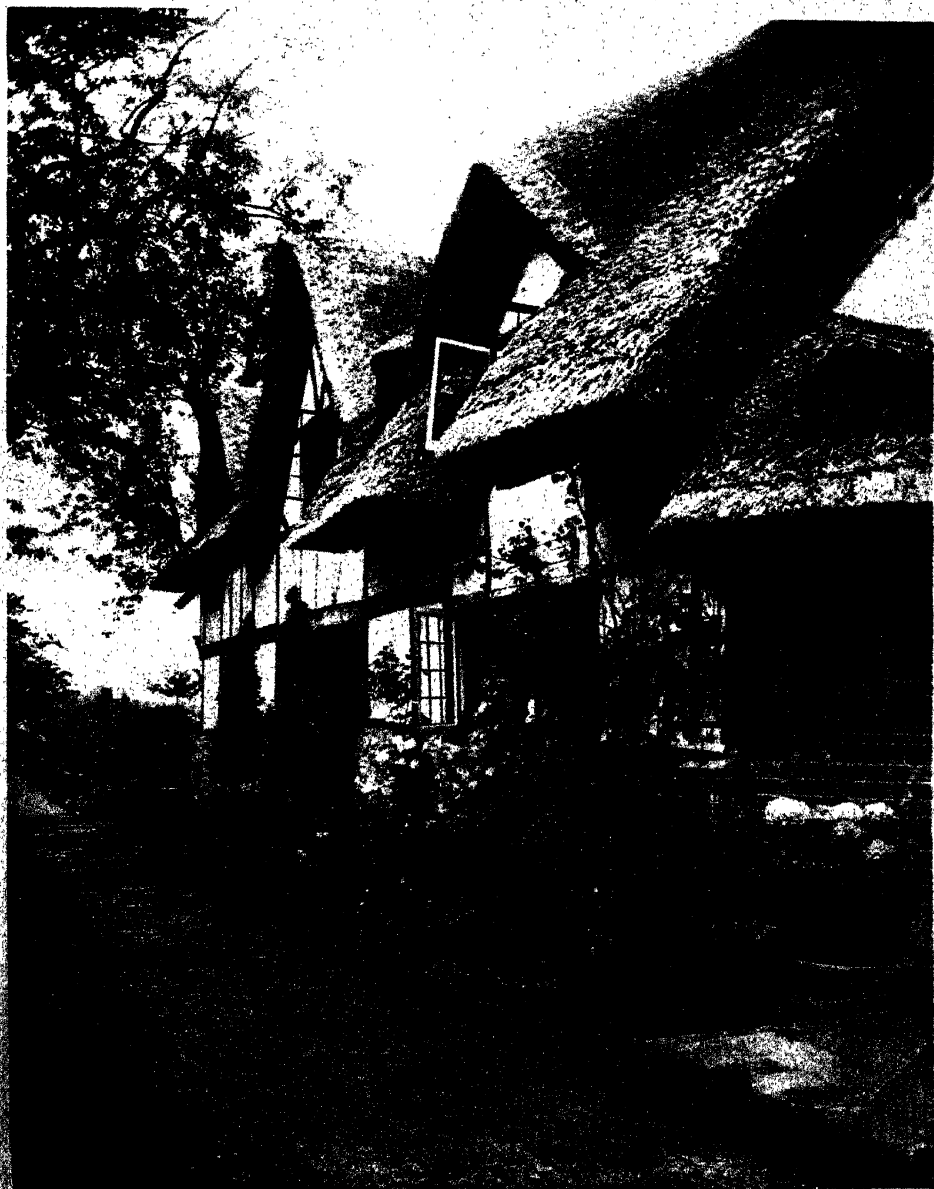


Fig. 107.—St. Patrick's Cross



Fig. 108.—The Water-lily



Architect, A. Douglas Robinson, A.R.I.B.A.

LITTLE MANOR, WITHERIDGE HILL, IN THE CHILTERNS

A modern house built in Elizabethan style with timber from old houses demolished in the neighbourhood.

CARVING AND WINES

Carving

At family dinners and informal gatherings, the joint is generally carved at the table. It should be placed on a dish sufficiently large to prevent the gravy from being splashed or spilt, and a carving cloth under the dish is useful in case of accidents. Whether the carving is done by the master or mistress is entirely a matter of choice. In most households the master is most adept with the carving knife, and feels that this duty naturally devolves upon himself as head of the family. Sometimes, however, the mistress is the better carver. Practically always the mistress of the house is most likely to remember which cuts are preferred by her guests and the members of her family. She knows which part of the joint is to be used first, and which is best to leave over for serving cold or making up into some other dish, as well as the cost of the joint and for how many meals it is intended. In households where all these little points count, they must be borne in mind when the joint is being carved.

Ham, veal, and beef should be cut in very thin slices; while pork, lamb, and mutton are cut somewhat thicker. A carver ought to be fully acquainted with the choice parts of each kind of joint, so that he may be able to distribute them fairly, and a good carver also endeavours to carve so as to

retain as much of the gravy as possible. In order to avoid spoiling the appearance of the joint, a sharp knife must be used. Carving knives are made with long, thin blades, on which a fine edge should be kept. All carving forks should be provided with a guard, of the type that remains fixed at an upright angle while in use. For carving poultry, poultry scissors (see fig. 109) are useful for jointing the bird. The illustrations show the methods of carving most generally adopted. Expert carvers, however, may employ methods more suitable to their own particular circumstances. With a proper understanding of the general principles and a certain amount of practice, no one should have any excuse for carving badly.

Topside or Aitchbone of Beef

This is the simplest joint to carve. Cut across the grain in the direction of the dotted line 1 to 2 (see fig. 110) and serve

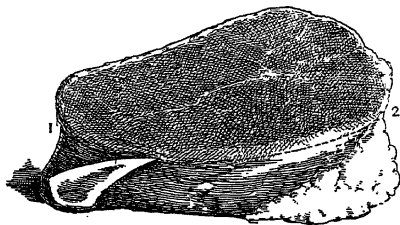


Fig. 110.—Aitchbone of Beef

in thin, even slices. The fat should be taken from the sides of the joint when it is being carved, and a small piece added to each serving.

Sirloin of Beef (fig. 111)

This is easiest to carve if the bone has been removed by the butcher and the joint rolled. It may then be carved like the topside (fig. 110). When the bone has not been removed, it should be divided into thin slices

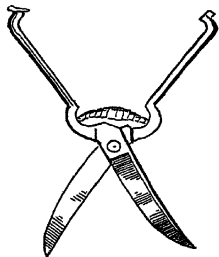


Fig. 109.—Poultry Scissors

with a sharp, firm cut from end to end of the joint, in the upper portion (AB to C). Then, with the point of the knife, loosen the slices

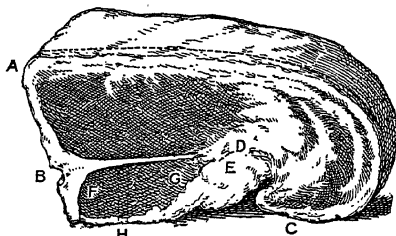


Fig. 111.—Sirloin of Beef

from the bone. They should be fairly and cleanly cut from end to end, so that each person may get a proper proportion of lean and fat. When serving undercut (FG), turn the joint, remove the superfluous fat, and cut the slices transversely, as indicated by the lines H.

Ribs of Beef

Ribs (fig. 112) should be carved in the same way as the upper part of the sirloin,

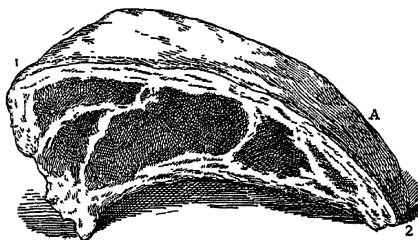


Fig. 112.—Ribs of Beef

i.e. by cutting thin slices from end to end (1 to 2). The carving will be considerably facilitated if a sharp knife is run along between the meat and the ribs, so that the slices may be disengaged without trouble. The dotted line A shows a portion that may be removed and kept for boiling or stewing, as it is apt to be overdone before the thicker part of the joint is sufficiently cooked.

Leg of Mutton

The simplest way to carve a leg of mutton (fig. 113) is to take hold of the bone end with the left hand—it should be furnished with a paper frill for this purpose—and cut the portion marked A with a firm stroke of the knife; next make a sharp incision down to the bone at B. Cut slender slices from A to C, and loosen the slices from the bone.

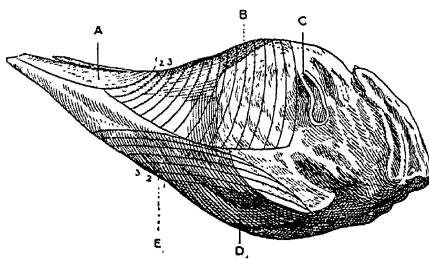


Fig. 113.—Leg of Mutton

Then turn the leg and cut the under portion in the same manner. It is sometimes carved in slices straight across, beginning at the thick end, but this is not an economical plan and does not divide the meat fairly. The slice containing the kernel and piece of fat called the "pope's eye" (c) is considered the choicest.

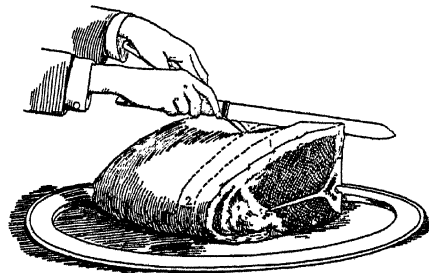


Fig. 114.—Loin of Mutton

Loin of Mutton

To carve a loin of mutton (fig. 114) requires but little practice; indeed, the elements of success may be said to lie with the butcher,

as it should be carefully jointed before being cooked. This knack of jointing requires a certain amount of dexterity which is possessed by few except butchers. The point of the knife should be inserted at 1, and, after feeling the way between the bones, it should be drawn sharply in the direction of the dotted line to 2. When helping the guests, the carver should ask if anyone has a preference for the outside chop, as some have, while others do not like it. Should the kidney be on the joint when it comes to table, a small portion should be placed on each of the plates until the whole is exhausted. The butcher may be asked to roll-and-bone a loin, which makes it very simple indeed to carve. It is also a useful method of preparation if the loin is to be stuffed.

Shoulder of Mutton

The illustration (fig. 115) shows the upper part of a shoulder, but it is usually sent to table the reverse side uppermost. Cut the slices as shown, serving a slice from both portions to each guest. The knife should in each case go right through to the bone.

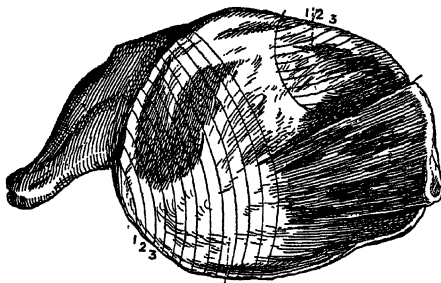


Fig. 115.—Shoulder of Mutton

Then turn the joint over and carve slices the whole length of the shoulder from the knuckle. The under part of the shoulder is considered the tenderest and most delicate, although somewhat coarser in the grain than the upper part.

Neck of Veal or Mutton

See that the neck is properly jointed before it is cooked. If dished as shown in

fig. 116 the carver is saved the trouble of turning his knife about until the opening between the joints is found.

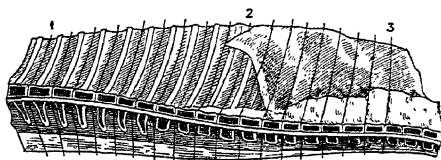


Fig 116.—Neck of Veal or Mutton

Fore-Quarter of Lamb

Pass the knife under the shoulder in the direction of A C B D (fig. 117) so as to separate it from the ribs without cutting too much meat off the bones, and carve as shoulder of

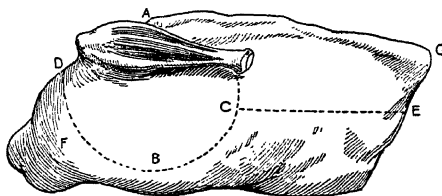


Fig 117.—Fore-quarter of Lamb

mutton. Divide the ribs from D to E, and then serve the neck F and breast G as may be chosen. The guests should be asked which portions they prefer.

Chicken

Remove the legs and wings (fig. 118)—they will readily come apart if the bird is a young one—then take off the merrythought and the neck bones. Next separate the breast from the body by cutting through the tender ribs close to the breast, quite down to the tail. Turn the fowl back upwards, put the knife into the bone midway between the neck and the rump, and on raising the lower end it will separate readily. Turn the rump from you and take off the two side bones. The breast and wings are considered the best parts. This way of jointing provides very liberal portions.

If desired, the upper and lower legs may be again divided at the joint, and the breast of a large bird may be carved in slices.

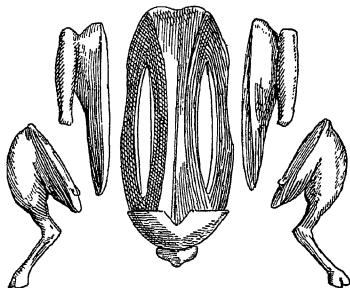


Fig. 118.—Method of jointing a Fowl

Give part of the liver with each wing; and stuffing to all, unless objected to.

Duck

If the bird is a young one, it may be carved like a fowl. If, however, it is large, slices should be cut from the breast, as shown in fig. 119, commencing close to the wing and proceeding upwards to the breast-bone. The wings and legs may then be removed as with a fowl. But as the legs of a duck are

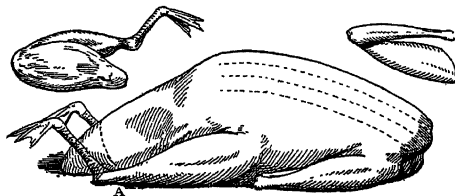


Fig. 119.—Duck

placed farther back than those of a fowl, the thigh-bones will be found considerably nearer the backbone than in a chicken. To obtain the stuffing make a cut below the breast, as shown by dotted line A, and insert the spoon.

Goose

Stick the fork into the centre of the breast, hold it firmly, and commence to

carve slices from the neck down to the breast, as shown in fig. 120. Remove the wings and legs. The back and lower side

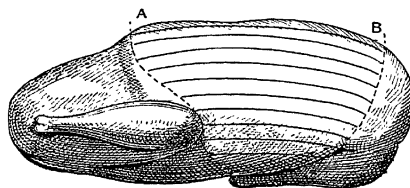


Fig. 120.—Goose

bones, as well as the two side bones by the wing, may also be served. The best pieces are the breast and thighs.

Turkey

Cut long slices from each side of the breast down to the ribs, beginning at AB (fig. 121), from the wing to the breast-bone.

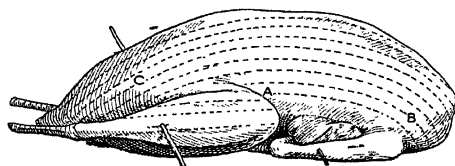


Fig. 121.—Turkey

The legs may then be removed and the thighs separated from the drum-sticks. The joint of the pinion will be found a little below B, and the wing may then be easily removed without touching the leg. The stuffing is usually in the breast; but when truffles, mushrooms, or oysters are used, an opening must be made by cutting a circular incision through the apron at c.

Hare

Put the point of the knife under the shoulder (B, fig. 122), and so cut down to the rump along the sides of the backbone in the line of BC. The slices should be moderately thick. To separate the legs and shoulders, put the knife between the leg and back and give it a little turn inward

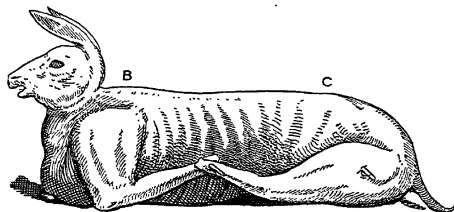


Fig. 122.—Roast Hare

at the joint. The shoulders may be removed by a circular cut around them. The back is the most delicate part, and next to that the legs.

Rabbit (roast)

If the rabbit is a large one—which for roasting it should be—it should be carved in much the same way as a hare. Draw the knife down the back on each side of the spine in the direction of 3 and 4 (fig. 123) and cut some slices. Then remove the legs, as shown by the line 5 and 6, and afterwards the shoulders, as shown by the line 7 and 8. If the rabbit is young and small, after the removal of the legs and shoulders it may be cut across the back, as shown

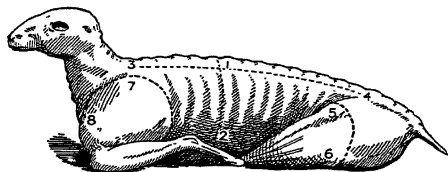


Fig. 123.—Rabbit (roast)

by the dotted line 1 and 2; do this at equal distances and serve. The shoulders and legs are easily removed by placing the knife between them and the trunk and turning them back. The body can then be divided. The stuffing, which should be of the usual veal forcemeat, should be served with each plate. Red-currant jelly should also be on the table.

Partridges, Woodcocks, &c.

Put the fork into the breast, cut a slice from the outside, and then cut close along

the breastbone, severing the legs and wings from the carcass. The favourite parts are the wing, thigh, and merrythought.

Wild Duck, Widgeon, &c.

Make two or three incisions, as long slices, into the breast. Have ready a lemon cut in half. Dip one half in salt, and sprinkle the other with cayenne pepper. Squeeze them thoroughly over the breast, and pour over it a glass of hot port wine. The slices and limbs may then be served round.

Fish (to serve)

The illustrations given are sufficiently clear to require no further explanation.

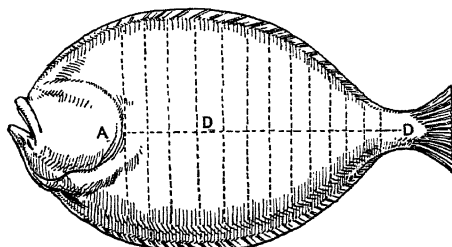


Fig. 124.—Turbot

When the fish is served with the bone in it, the whole of the side is divided first. The fish is then turned and the lower side served in the same way (fig. 124).

Salmon

The best way to carve salmon is to run the knife right down to the bone along the

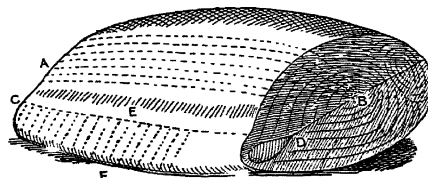


Fig. 125.—Salmon

side of the fish, shown at A to B and again at C to D (fig. 125). The thick part should

then be cut in moderately thick slices, following the direction of A and B; the thin part should be cut downwards from E to F, and a slice of this should accompany a corresponding one of the thick to each person, for it is in the thin part that the fat of the fish lies. Care should be taken that knives or forks composed of steel should not be used in carving fish. They should either be silver or electro-plated.

Selection of Wines

The table on p. 191 may be a guide to the selection of suitable wines to be offered with dinner or luncheon, and a few notes about storage are also added. If a stock of wines has not been laid down in a cellar, suitable brands can be purchased from any reliable wine store, and an amateur would do well to consult the manager in regard to the comparative qualities of the wines on his list. Many of the cheaper wines are only suitable for cooking purposes or as ingredients for wine cups, and they should not be offered if the wine is to be served unadulterated at a dinner or luncheon.

Storage Notes

Wine cellars are generally underground, as the atmosphere is more liable to remain at an even temperature. The cellar should be kept scrupulously clean, well ventilated, and free from any bad odours. The walls are generally whitewashed, because they do not absorb the small light that may be brought into the cellar when wines are to be laid down or fetched. All corks should be sound, and must be examined periodically. Shelves are usually provided in a built-in wine cellar, but when there are none, wine bins can be bought. If there is no cellarage available, then it is advisable not to keep a large stock of wine. Suitable brands can always be obtained as and when they are wanted. Wines which have been uncorked deteriorate very quickly.

How to Serve

Claret and Burgundy should be warmed to the temperature of the room. If they

are placed in the dining-room for a few hours before they are required they will be just right. All wines served with dessert should be decanted, which ought to be done some time before they are required, in order to allow the sediment to sink. Champagne should be offered very cold, and metal pails, specially made for cooling champagne in ice, are used. When wines are poured from the bottle it is customary to wrap a clean white napkin round the bottle, leaving only the neck exposed. It is quite unnecessary to expose the vintage label; the quality of the wine will speak for itself.

At Dinners and Luncheons

Except at very big and expensive dinner-parties, two or three wines only are served—not four or five as used to be the custom. At most dinners, Burgundy or claret and a white wine, such as hock or sauterne, are offered. If the occasion marks an anniversary or a celebration, then champagne may be brought in when the toasts are given. If a long list of wines is to figure in the menu, then the following order of serving is correct. Sherry with the soup course, champagne with the entrée, choice of a white or red wine with the fish, or throughout the whole meal if champagne is not given. Cocktails are offered in the reception-room as an appetizer before lunch or dinner. Liqueurs are served with ices and with or after coffee. Sherry or port, if served with dessert, is left on the table after it has been cleared, and the ladies leave the table.

Fewer wines are served at luncheons than at dinners—red and white wines being most in favour—and liqueurs are served with coffee. Port and Madeira are generally offered with light refreshments, particularly with sweet biscuits. Madeira may, however, take the place of sherry with the soup course. Whisky is generally offered to guests after dinner with plain or soda water. In cold weather, hot lemonade with or without a dash of whisky is often appreciated. Beers, including ale and stout, are homely beverages, and are only offered at family dinners.

WINE GUIDE

Wine.	Serve.	Storage.
<i>Cocktails and Appetizers</i>	A mixture of wines and spirits, according to recipe, which are served in small glasses in the reception-room, as an appetizer before lunch or dinner.	
<i>White</i>		
French (still or sparkling). Moselle. Hock and Rhine wines. Italian, Spanish, and Californian. Champagne.	Throughout dinner or luncheon with choice of red wine. With entrée, or throughout dinner with choice of red wine. With light refreshments or in place of sherry.	Laid horizontally and kept in cool even temperature (about 55° F.) in a dry place. Sparkling wines should be kept coolest and given the lowest places in the cellar.
<i>Red</i>		
Claret. Burgundy. Sherry. Port.	Throughout dinner or luncheon with choice of white wine. With soup and dessert. With dessert or light refreshments.	Same as white wines, but should occupy the higher shelves which are slightly warmer.
Whisky.	With luncheon and after dinner.	All bottled spirits should stand upright.
<i>Liqueurs</i>		
Many Varieties.	With ices, and with and after coffee.	Stand upright in moderate temperature.
<i>Beer</i>		
Ales. Stouts.	At family and informal meals.	In slightly cooler temperature than wines. Upright position before use. Casks should be raised from ground on a stand.

LUNCHEONS, TEAS, AND SUPPERS

How to Set Luncheon

The habit of giving smart luncheon parties has grown tremendously, though more women entertain their friends at luncheon than do men, who seem to prefer to dine their friends at leisure. In its present

form, a company luncheon is nothing more than a small dinner—though when no men are expected the courses are generally of a much lighter nature, and as a rule the lunch-table looks more informal, even at formal parties, than does the dinner-table. For example, instead of being covered with a hand-

some damask cloth, the up-to-date table usually boasts an all-over cloth with a coloured border, or table mats of biscuit or daffodil jean, or checked gingham, or unbleached muslin, bordered striped cambric, or, daintier still, a white, pale blue, or pale green linen cloth, scalloped in white or in a colour to match the china; the table-napkins—

cracked ice, though melon glacé on a dainty plate, or half grape-fruits nestling in sherbet glasses after their cores have been removed and the fruit sweetened and flavoured with liqueur syrup, often take their place. As at dinner-parties, the dessert silver should be reserved till the fruit course is served, when it must be placed before the lunchers

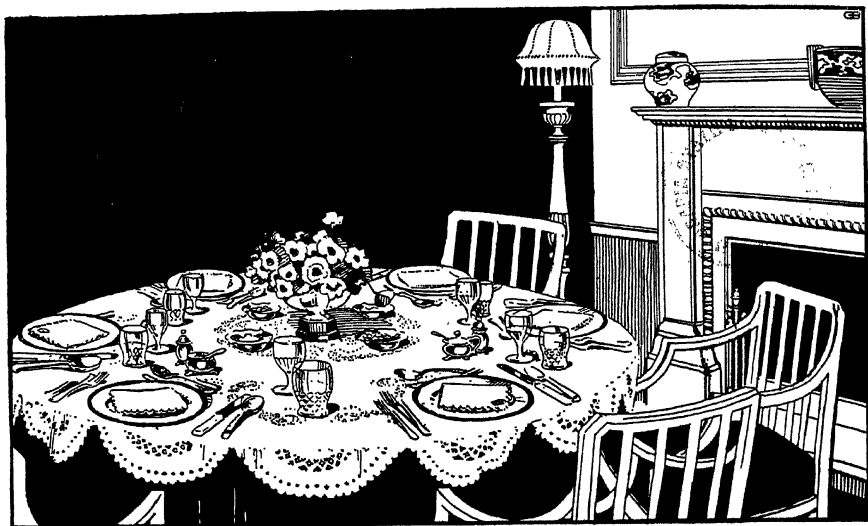


Fig. 126.—Table set for Luncheon

twelve inches square—being scalloped to match.

Cutlery, serving plate, and napkins are placed for luncheon just as they are for dinner, but, except on formal occasions, wine is seldom served—especially at a ladies' luncheon. Usually a wine cup, poured from a large quaint-shaped pitcher into large goblets, takes its place. When oysters are in season they are nearly always served raw as a first course or appetizer, in half the shell, embedded in, or arranged on,

in the same way as it is placed before diners. The custom of laying a large pound cake on the table, sometimes along with bonbons, just before coffee is served is one that is very popular at formal and informal luncheon parties alike. Another idea worth noting is that, when arranging a table for lunch, provision should be made for serving tea as well as coffee—many women preferring the former. It is attention to little points of this kind that proclaims the perfect hostess.

LUNCHEON MENU No. 1

(Formal Luncheon for 12 Persons)

MENU (FRENCH).	<i>Quantities Required.</i>	MENU (ENGLISH).
Cantaloup Rafratchi.	2 Melons.	Iced Cantaloupe.
Œufs Brouillés au Parmesan.	12 Eggs	Scrambled Eggs au Parmesan.
Saumon en Mayonnaise.	1 Fish.	Salmon Mayonnaise.
Escalopes de Veau au Marsala.	4 lb.	Veal Escalopes with Marsala Sauce.
Pommes Soufflées.	4 lb.	Potato Soufflés.
Aubergine à l'Espagnole.	4 Aubergines.	Spanish Aubergines.
Fraises Romanoff.	2 lb. Strawberries.	Strawberries à la Kirsch.

Note.—If fruit is not wanted in the sweet course, substitute Crêpes Suzettes—pancakes spread with orange butter and browned under grill, or Sabayon au Vin Blanc—wine-flavoured custard whisked over boiling water till frothy, and served at once in champagne glasses. Or a choice of meringues, and chocolate and coffee éclairs may be given, finishing with a Raspberry or Strawberry Mousse.

LUNCHEON MENU No. 2

(Formal Menu for 12 Persons)

MENU (FRENCH).	<i>Quantities Required.</i>	MENU (ENGLISH).
Huîtres au Citron.	6 dozen.	Oysters with Lemon Fingers.
Consommé Marie Louise.	5 pints.	Clear Soup Marie Louise.
Homard à l'Américaine.	4 small lobsters.	Lobster à l'Américaine.
Chateaubriand à la Russe.	4 lb.	Fillet of Steak with Horse-radish Cream.
Haricots Verts à l'Anglaise.	4 lb.	French Beans.
Pommes Nouvelles à la Menthe.	4 lb.	New Potatoes.
Meringue à la Mont Ida.	4 large ones or 12 small ones.	Raspberry Meringue.
Corbeille de Fruits.	2	Basket of Fruit in Season.

Note.—These menus can be altered to suit the seasons. If a more elaborate one is desired, a poultry or game course can be added after the entrée, and glacé fruits can be substituted for fresh fruit.

LUNCHEON MENU No. 3

(Informal Menu for 6 to 8 People)

MENU (FRENCH).	<i>Quantities Required.</i>	MENU (ENGLISH).
Hors-d'Œuvre.		Sardines, Stuffed Olives, Gherkins, and Russian Salad.
Soufflé de Poisson.	2	Fish Soufflé.
Entrecôte Marchand de Vin.	2 $\frac{3}{4}$ lb. <i>steak.</i>	Grilled Point Steaks with Mushroom and Wine Sauce.
Pommes Sautées.	3 lb.	Sauté Potatoes.
Choux de Bruxelles au Beurre.	2 $\frac{1}{2}$ or 3 lb.	Buttered Brussels Sprouts.
Charlotte aux Pommes.	2	Apple Charlotte.
Céleri, Fromage.		Celery, Cheese.

LUNCHEON MENU No. 4

(Informal Menu for 6 or 8 Persons)

MENU (FRENCH).	<i>Quantities Required.</i>	MENU (ENGLISH).
Ministrone.	3 $\frac{1}{2}$ pints.	Italian Vegetable Broth.
Rougets au Gratin.	4 fair-sized fish.	Baked Red Mulletts.
Timbale de Gibier à la Milanaise.	2 small ones	Timbale of game in Macaroni.
Vol-au-vent de Pêches.	1 or 2.	Peach Vol-au-vent.
Baba au rhum.		Baba Cake and Rum Sauce.
Brie, Camembert, Gruyère.	1 dish	Cheese in Season.

Note.—Informal luncheons can be varied as much as possible. You can start with a fruit cocktail or an appétisant like caviar or smoked salmon, and you can end on a sweet or savoury note as you please. For a bachelor luncheon it is best to keep the menu as savoury as possible, and not to forget such trifles as olives, radishes, and salted nuts. The masculine palate also seems to crave black coffee, while coffee

served with whipped cream, sweetened and flavoured delicately with Maraschino, orange-flower water, or vanilla essence is appropriate at a feminine luncheon. When the party is a mixed one, the meal should be balanced as evenly as possible to suit all palates. That is why it is wise, when gourmets are being entertained, to provide both a sweet and a savoury.

Afternoon Tea

It may be somewhat difficult to arrange dinner or luncheon parties, and inconvenient to ask friends for supper in homes where the mistress has to do all her own work, or service is inadequate to meet the exigencies of a four- or five-course meal. But every woman, however humble, can offer tea and make of it a dainty and charming function. Tea should be so prepared at all times, that if a friend should happen to call an extra cup and saucer and tea plate is all that is required. For one person tea is generally set on a small tray covered with a dainty tea-cloth, spotlessly fresh, and the china used is of a finer and more decorative nature than the china placed on the breakfast table.

Bread-and-butter is cut in thin slices, and neatly arranged on a plate covered with a lace d'oyley; or there may be hot muffins, crumpets, or toasted buns, which are served in a special dish with a cover. This dish is also used for hot buttered toast. These dainties are always accompanied by separate plates. For ordinary afternoon tea another dish may contain dainty pieces of cake, arranged on a lace d'oyley, and a small dish or jar freshly filled with jam will also find a place on the tea-tray. For unexpected callers this tea-tray, daintily set, is quite adequate.

A Tea Party

If a tea party is to be given, however, somewhat more elaborate preparations are required. Instead of plain bread-and-butter only, various kinds of sandwiches should be provided, many of which are quite simple to make. Tasty fish and meat pastes can be purchased ready prepared; egg sandwiches made with hard-boiled eggs chopped fine and mixed with a little salt and a drop of oil and vinegar are always appreciated; anchovy and cream-cheese sandwiches, to which chopped watercress or even parsley may be added, please many palates. Smoked salmon is somewhat more expensive, but a small quantity, cut thin, goes a considerable way. Then there are sandwiches filled

with mustard and cress, watercress, sliced tomatoes or cucumber, all slightly salted, which are delightfully refreshing in summer. There are many varieties of a more elaborate nature, involving chopped nuts and dates and honey, figs, and other fruits. Meat sandwiches are very rarely offered at the tea-table.

Arrangement of Cakes

In the matter of cakes, a plain cake—preferably home made—should always be provided, as well as a fancy cake, while small dishes of fancy pastries lend a decorative and colourful note to the tea-table. These may be arranged either in silver baskets lined with a pretty mat or on cut-glass cake plates. For eating fancy pastries and cream cakes separate tea plates are always provided with cake forks. Fancy biscuits and sweets are piled into tiny silver baskets and offered last. If the party is a very large one, China tea should be offered as well as the more usual Ceylon blends; and slices of lemon should find a place on the tea-tray as well as milk for those who prefer their tea in the Russian style.

Drawing-Room Tea

When the drawing-room is cosy, and plenty of small tables can be called into service, then afternoon tea can be served to a large party in the drawing-room without breaking up the small conversational groups which are formed. A nest of tea-tables is very useful, a small table being placed near each group, on which the cups and saucers or plates can be deposited.

The parlourmaid should place the tables just before she brings in the tea, and a small tea-cloth edged with lace or embroidered with needlework should be laid on each table.

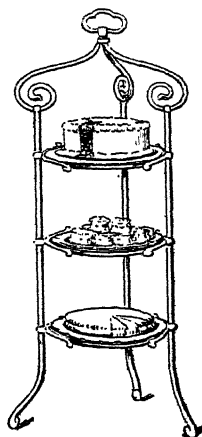


Fig 127.—Cake-stand

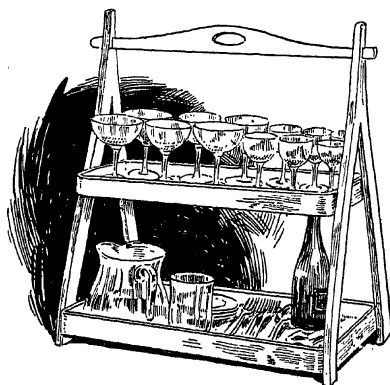


Fig. 128.—Two-tier Tray

The tea-tray itself will be placed on a larger table for the hostess unless she prefers to let her maids pour out the tea. She herself should, however, see that each guest is properly served. For drawing-room tea three-tier cake-stands (fig. 127) are very serviceable, and a two-tier service tray can be used for plates of sandwiches and bread-and-butter, linen or paper table-napkins (in case these are required), and small knives and forks and extra plates.

Setting the Tea-Table

Sometimes it is more comfortable for the tea-table to be set in the dining-room, to which the party adjourn when the maid announces that "tea is ready". The table should be carefully set with a linen or embroidered tea-cloth, a bowl of flowers in the centre, and smaller bowls or vases—if the table is a large one—nearer the corners. Tea knives and forks should be set in each place, and a small napkin to match the tea-cloth or a paper serviette placed underneath each plate. Sandwiches, cakes, and sweet dishes are properly arranged on the table, and a large tray of silver or glass or other material, covered with a dainty cloth, is placed in front of the hostess with tea-cups, tea-pot, milk-jug, sugar-basin, and a jug of hot water. Before cream cakes are offered, the bread-and-butter plate should be removed and cake plates put down in their

stead. In summer, fruit salad or strawberries and cream are a welcome addition to the tea-table.

How to Set Supper

Supper being the most informal meal of the day, care must be taken to eliminate all elements of stiffness and make it the cosy, friendly affair the name suggests. There must be no attempt whatever at elaborate table decoration and elaborate menus, and the napery, glass, cutlery, and china should all be simple and homely. It is quite correct to use table doyleys instead of a tablecloth for supper, and a supper-cloth is not quite so stately as the tablecloth proper. Sometimes it is of white fringed damask, sometimes of fringed damask bordered in colours, sometimes of linen inset Cluny insertion and hem-stitchery, and edged lace to match.

As supper is very often a "help yourself" meal, it is wise to place an *hors-d'œuvre* dish in the centre of the table, with such delicacies as smoked salmon, anchovies, stuffed olives, and any pickles or chutney required. If salad is served, place individual salads to the left of each cover, and should soup be the first course, have it all ready served when the guests sit down, unless a table-maid is available, when the hostess should serve it herself. Endeavour should be made to so arrange the meal that each guest can look after himself or herself as much as possible. Therefore, more than one dish of whatever cold sweets have been prepared might be provided, and assorted fruits be placed within easy reach of each guest.

It is a friendly idea to allow the host to look after the cheese course if Stilton or Gruyère or any of the large cheeses are served, though the American idea of making

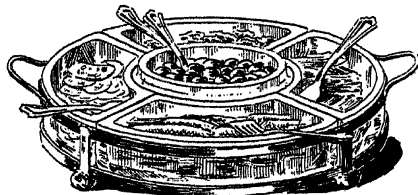


Fig. 129.—Hors d'œuvre Dish (Waring's)

such cheeses as Roquefort, Gorgonzola, Gruyère and Camembert into tiny balls with the help of a little butter—sometimes mixing them up with a little minced green

or red pepper — enables the guests to help themselves. The hostess should always make the coffee herself with the aid of a percolator at supper-time.

MENU No. 1 FOR INFORMAL SUNDAY NIGHT SUPPER

(For 12 People)

MENU (FRENCH).	Quantities Required.	MENU (ENGLISH).
Bouillon en Tasse.	12 cups.	Clear Soup in Cups.
Spaghetti à l'Italienne.	2 large dishes.	Spaghetti with Tomato and Cheese.
Bœuf au Chasseur.	4 lb.	Spiced Beef, Red Currant Jelly.
Salade à la Jardinière.	2 bowls.	Vegetable Salad.
Gâteau aux Fraises.	2	Strawberry Shortcake.
Pâtisserie.	1½ dozen.	Pastries.
Café Noir.		Black Coffee.

MENU No. 2 FOR INFORMAL SUNDAY NIGHT SUPPER

(For 6 to 8 People)

MENU (FRENCH).	Quantities Required.	MENU (ENGLISH).
Œufs de Pluviers.	6 to 8	Plovers' Eggs.
Salade de Homard.	2 Lobsters.	Lobster Salad.
Vol-au-Vent de Faisan.	2 Vol-au-vent.	Vol-au-Vent of Pheasant.
Charlotte Russe.		Charlotte Russe.
Croutes à l'Écossaise.		Scotch Woodcock.

Note.—Sunday night supper is usually the remains of Sunday's dinner titivated up. If there has been a joint of lamb or veal, left-over meat can be diced and heated up in a rich cream sauce, delicately flavoured with celery salt and grated horse-radish to make a dish *à la King*; or it may be added to cooked rice along with stewed tomatoes and one or two chopped peeled mushrooms and chopped pimentoes to make a savoury

Risotto. Any left-over vegetables can be quickly utilized in a Russian Salad to eat with sliced cold meat. The same with sweets. Remains of jelly can be whipped up and served in a glass dish, surrounded by whipped cream, and eaten along with compote of fruit or a trifle. Sunday dinner as a rule provides the backbone to an informal Sunday night supper.

An After-Theatre Supper

In choosing the menu for an after-theatre supper, at least one hot dish should be arranged for—preferably a dish that can be prepared in advance like Chicken à la King or Lobster à la Newburgh. If a hot dish is chosen, then a chicken salad or cold Pilau of Chicken, or Veal à la Princesse should follow. The dishes on the menu should all be as light as possible, except for the one hot substantial course, which can be heated up in a chafing dish and a double boiler if the party is large. When catering for six or eight only, the contents of a chafing dish will be sufficient. In summer-time a macédoine of fruit, and a Charlotte Russe or other cold sweet and iced coffee, may be served instead of an ice and hot coffee, but in that case the fruit cocktails should be omitted.

A Late-Tray

If an elaborate after-theatre supper is required, it is more usual, nowadays, to take this at a restaurant than to have it prepared at home—unless the occasion is a very special one. Maid servants cannot be expected to serve supper at midnight and be up early again next morning. Nor is it pleasant to leave a table laden with soiled crockery all night.

Very often, however, a late-tray is prepared with sandwiches in a covered dish, hot coffee or some other beverage which is quickly heated by electricity, cakes and fruit. When something more substantial is required, it may be left ready in a chafing dish in which it is soon heated up by the late-comers themselves.

The late-tray is particularly welcome after a tiring railway journey or drive.

MENU FOR AFTER-THEATRE SUPPER

Fruit Cocktails
or
Eufs de Pluviers.

Hors-d'Œuvre
or
Oysters
or
Bouillon.

Chicken à la King.

Almond Cheese Straws.

Endive Salad.

Maraschino Crème Caramel.

Chocolate Sundae.

Coffee.

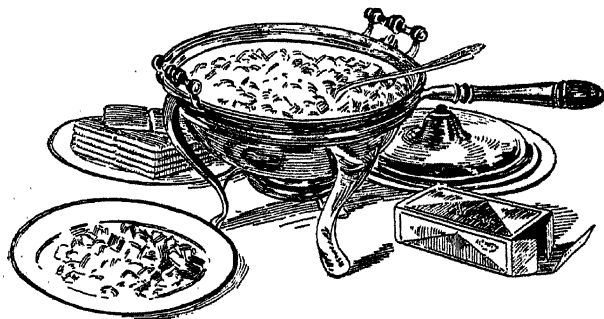


Fig. 130.—Veal à la King

CATERING FOR SPECIAL OCCASIONS

A Cold Buffet

A cold buffet for an evening party or dance should be as seasonable as possible, not only in the choice of dishes but of flowers, fruits, and sandwiches. For about thirty persons, cover the table with a lace-edged cloth and arrange twenty coffee-cups at one end and twenty teacups at the other. Some guests are sure to want both tea and coffee. Put the sugar and cream—lump for the tea, and Demerara for the coffee—beside each set of cups, with a little plate of lemon and orange slices beside the tea for those who prefer tea à la Russe, a jug of plain cream for both, and a bowl of whipped cream sweetened and flavoured with vanilla or orange-flower water for those who like café à la Vénitienne. Right in the centre and a little way down on either side place the flowers. Sweet peas, smilax, or rambler roses in silver vases look well in the summer-time, and pink carnations and asparagus fern are suitable in the winter.

Suitable Refreshments for Buffet

A little pile of plates should be placed on either side of the centre-piece, or better still, all plates, glass, and cutlery required may be put on the sideboard. This leaves the table entirely free for the refreshments, which should include at least one cup such as cider, claret, Rhine or Badminton, preferably both a red and a white cup. If a light menu is desired, serve oyster patties, almond and chicken sandwiches, cream cheese and water-cress brown-bread sandwiches. Trifle, raspberries or strawberries and cream, melon glacé when in season, and patisseries. In the winter-time, Charlotte Russe, jellies set with assorted fruits, and a macédoine of fruit in season can be given instead, although a fruit salad is appreciated in all seasons, especially when accompanied by a basket of meringues filled with whipped

cream and crushed macaroons, and peach or pineapple tartlets.

Here is a more substantial standard menu, which can be varied to suit the individual taste of the hostess:

MENU

Anchovy Sandwiches.	
Bridge Rolls.	Savoury Rolled Bread.
Salted Almonds.	
Salmon Mayonnaise.	
Lobster Patties.	Cheese Straws.
Chicken Salad.	
Trifle.	
Peach Cream.	Orange Jelly.
Meringues.	
Crystallized Fruits.	
Pineapple Layer Cake.	
Chocolate and Coffee.	
Ices.	

Little bonbonnières look nice scattered about the room, some filled with salted nuts, others with marrons glacés, others with nut fudge, others with Turkish delight. Or they can be left on the buffet until late in the festivities and then brought into the drawing-room. For a party of about thirty, the following quantities will be required:

About 50 sandwiches, 3 baskets of pâtisserie, 9 quarts of coffee or 6 quarts coffee and 3 quarts chocolate, 40 bridge rolls, 10 quarts wine cup, 2 lb. salted almonds, 2½ quarts lobster mayonnaise and 2½ quarts chicken salad. 1½ lb. crystallized fruit, 3 dozen meringues, 2 creams, 2 jellies, 2½ dozen each of lobster patties and cheese straws.

Buffet for Afternoon Reception.

The clever hostess who makes a specialty of afternoon "at homes" or receptions, is she who strikes an original note at least in the sandwiches. The average hostess is quite content to offer cucumber, egg, ham,

tongue, and salmon and shrimp sandwiches, all very good in their own way, but not destined to add to her prestige as a hostess. That each sandwich should be a delicious surprise, is the aim of a smart hostess when drawing up a menu for an afternoon reception.

MENU

Hot Muffins.

Apple and Celery
Sandwiches.

Cucumber, Red Pepper,
and
Cream Cheese Sandwiches.

Ham and Olive
Sandwiches.

Rolled Chicken
Sandwiches.

Chocolate Eclairs.

Meringues.

Peach Whip Layer Cake.

Genoa Cake.

Pâtisserie.

Strawberries and Cream.

or

Fruit Salad.

Arrangement of Refreshments

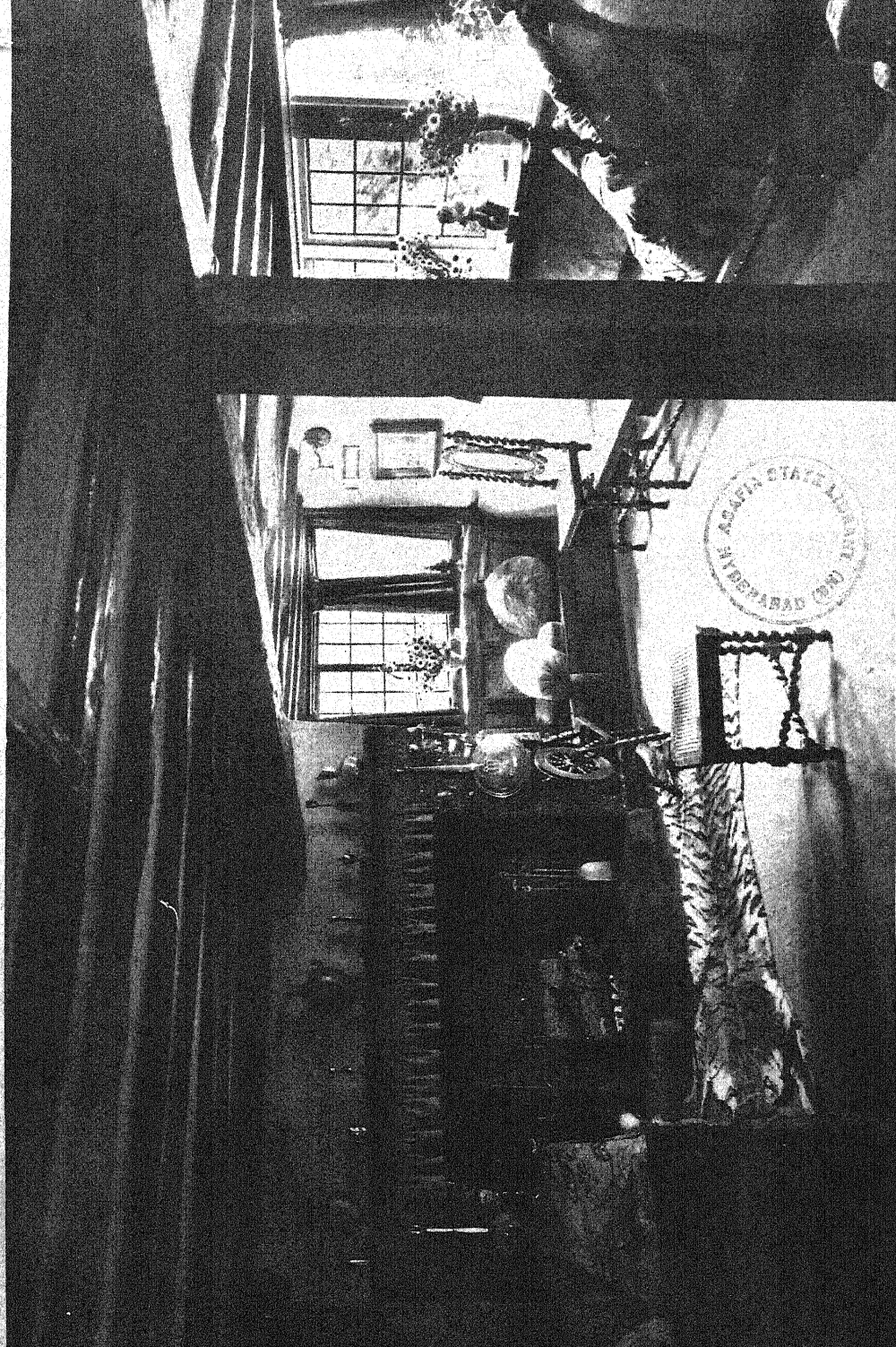
Lay the table as for a buffet supper, with tea and coffee and their respective accompaniments at each end. If possible arrange a pretty floral scheme, looping up flower vases with trails of smilax or festoons of bouton roses. In choosing iced cakes, the colours should be varied as much as possible. Pile up the pâtisserie in silver cake baskets lined with lace paper doyleys, and sprinkle all sandwiches, arranged on doyley-covered plates, lightly with mustard and cress. If coffee is not served, both China and Indian tea should be offered instead, as some people have very strong likes and dislikes about tea. Supply dainty tea napkins to all guests. Either circular or square ones may be used. In homes where there is an ice machine, ices may be served in summer, but not in winter, while little silver bon-bon dishes of marzipan fruits and marzipan walnuts not only brighten the table, but are much appreciated. Daintiness and variety

are the keynote of a successful afternoon buffet.

A Christmas Party

As a rule, whatever decorations are fixed for Christmas remain for any parties given at Yuletide. So Yuletide parties should be borne in mind when arranging Christmas decorations. In the old days the Yule log, the boar's head, and great boughs of holly and yew and sprigs of mistletoe represented Christmas. To-day we have practically dispensed with the boar's head, except for banquets, and holly and mistletoe and yew boughs now share the Christmas honours with bay and laurel. But whereas, in mediæval days, elaborate festoons of greenery and long trails of ivy were slung from every available point, evergreen decorations are now nearly always confined to large vases and jugs, door lintels, mantelpieces, and chandeliers.

If there is a mirror in any of the rooms or hall, it will look festive framed in evergreen;



Architect, A. Douglas Robinson, A.R.I.B.A.

AN INTERIOR OF LITTLE MANOR, WITHERIDGE HILL, IN THE CHILTERN

Furnished in harmony with the period of the architecture.

and bunches of mistletoe should be suspended from each chandelier and above the hall and living-room doors. Should time be no object and holly berries plentiful, the berries may be threaded on stout string, and used to fringe lamp or electric light shades; also as festoons from corner to corner, in the form of an X across the room, looping them to and under the chandelier *en passant*. Any evergreen unlikely to be brushed by passing clothes may be sprinkled with artificial frost, and little Christmas trees might stand at each side of the hall door, or one large tree in one corner. These can be illuminated with candles and decorated with marzipan fruits and sweets and gaily coloured baubles on the night of the party.

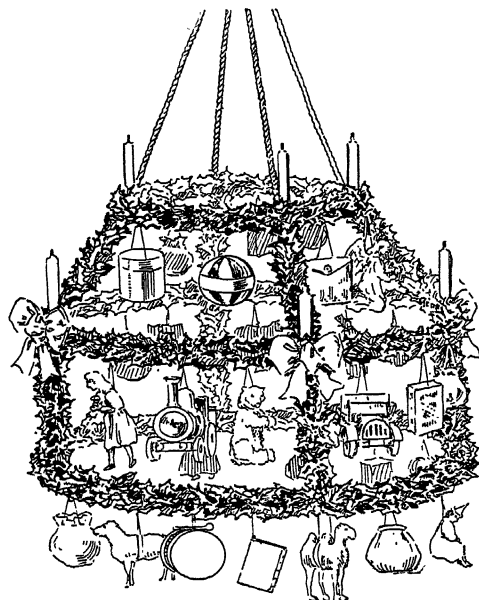


Fig. 131.—Substitute for Christmas Tree

The Christmas Tree

When it comes to presenting Christmas gifts, the parcels can be stacked round the base of the trees, the lights turned out, and whoever takes the rôle of Santa Claus can proceed to distribute presents by the light

of the candles. If a Christmas tree is not procurable, an attractive substitute can be made in this way. Take strong wire and with it form three hoops, one of which is smaller than the other two. Put the latter inside one of the others and suspend the third from them. Cover the hoops closely with evergreens, and then hang with toys and presents, and suspend the whole from a hook or from the chandelier. If from the latter, decorate the globes with greens, and hang Chinese lanterns on the branches of the chandelier. If frosted cotton-wool is used for decorations, great care must be taken with gas-jets or lighted candles, as it is *very* inflammable.

The Christmas Menu

The Christmas dinner menu scarcely alters from year to year or age to age. In drawing it up, all tastes must be catered for. For instance, many people do not care for plum pudding after turkey. For these, provide mince pies and a light cream shape, such as trifle or Charlotte Russe. Make both Christmas pudding and mincemeat at least a month beforehand, and the Christmas cake about ten days before it is to be cut. Here is a standard menu which can be modified to suit the tastes of the hostess:

MENU (FRENCH).	MENU (ENGLISH).
Huîtres.	Oysters.
Consommé.	Clear Soup.
Filets de Sole en Cocotte.	Sole en Cocotte.
Dinde Rôti aux Marrons.	Roast Turkey and Chestnut Sauce.
Pommes Anna.	Scalloped Potatoes.
Pouding de Noel.	Plum Pudding.
Petits Pâtés d'Émincé.	Mince Pies.
Charlotte Russe.	Charlotte Russe.
Meringue à la Parisienne.	Parisian Meringue.
Café.	Coffee.

Note.—Either the old English *Snapdragon* or Burning Bowl may be served. Both are much appreciated by children. To make the

former, mix dates, figs, prunes, and raisins in a large China bowl, and pour brandy and gin over them. Then lower the lights and set fire to the spirits. To play at Snapdragon, you snatch boldly for the burning fruit by the blue light of the spirit flames. *Burning Bowl* is made like this: Put 1 quart of rich orangeade into a glass dish, together with 1 quart of dandelion wine. Now float on top halved walnut shells each filled with a little bit of cotton-wool saturated with alcohol. Decorate sides of bowl with grapes and berried holly, then put out the light and set fire to the walnuts. When spirits go out, serve in pretty glasses.

To Decorate the Christmas Table

Holly, of course, must be the principal evergreen on the Christmas table. The sprays can be tucked among the baskets of fruit, and can be wreathed round a circular mirror for the centre-piece, then grouped prettily in a glass bowl for the centre. Or a snowy mound of frosted cotton-wool can be raised in the centre of the table with berried holly stuck in the top. Use either white napkins tied with scarlet bébé ribbon, or Japanese napkins printed with a border of berried holly. The pudding should come to table in flames, with a sprig of holly crowning its head, and little sprigs of mistletoe may be tied with scarlet bébé ribbon to the handles of the bon-bon baskets.

New Year's Eve

There is very little difference between delicacies for New Year and Christmas. In some parts of the country, particularly in the north, the old custom of "eating in" the New Year still prevails. In Scotland, black bun—a rich fruit cake baked in a casing of dough—shortbread, Pitcaithly bannock—shortbread enriched with minced almonds and peel—are all prepared with which to celebrate the in-coming of the year. If you go into any house in the country about New Year, even though the young year is several days old, you will be given a share of the good things prepared for New Year.

As a rule, the English custom is to celebrate on Christmas or on Boxing Day,

which is not celebrated in Scotland. But the Scottish festival of New Year seems to be gaining favour also in England of late years. The Scottish New Year, like the French, is the season for the exchange of gifts.

First-Footing

This custom, originally Scottish, is spreading in England. The first-footers sally out as soon as midnight has struck, or earlier, and call on their friends, carrying gifts, with the idea of bearing good luck to the people they visit. In the old days they marked the houses and the shutters of the houses with the new date, and were rewarded by being entertained to cakes, usually shortbread, and wassail, which was made like this: Boil two cloves, corianders, and cardamoms along with a quarter ounce each of crushed ginger, ground cinnamon, and grated nutmeg, in three-quarters of a tumblerful of water for ten minutes. Then add a quart of ale, a bottle of sherry, and from half a pound to a pound of sugar. Heat, but do not get too near the boiling-point, then beat the yolks of six eggs and the whites of three and throw them into the bowl, slowly add half the heated ale and wine, stirring all the while, then bring the remainder to the boil and pour it also into the bowl. Lastly, throw in six roasted apples which have been cored and stuffed with sugar. In Scotland it is considered all the luckier if the first person to set foot in a house on New Year's morn is dark, so it is wise to bear this in mind when first-footing.

Symbolizing the New Year

Another idea is to dance the New Year in, stopping only at the sound of the bells, though an American custom, very popular at house-parties, is to stop dancing just before midnight, then don bracelets or anklets ringed with bells, and waltz in the New Year to the tinkling of the bells. This is very pretty if the lights are lowered, and raised only when the New Year has arrived. When this custom is adopted, bells should figure in the decorations above

the doorways. If first-footers are expected, delay the supper till after midnight, and hot spiced cider as well as wassail may be included in the menu.

"Surprises" are most appropriate for New Year's Eve celebrations. A member of the party dressed to represent the New Year might enter the room on the stroke of midnight, with a message, in verse, of health and happiness. Or a touch of humour might be introduced if the verses are composed to have some bearing on the most prominent of the guests. The New Year may also be symbolized in other ways which the ingenuity of the host or hostess may suggest.

SUITABLE REFRESHMENTS FOR NEW YEAR'S EVE

Orange Cocktail.

Bouillon in Cups.

Cold Ham and Tongue.

Celery and Apple Cup Salads.

Turkey and Red Currant Jelly Sandwiches.

Almond and Cream Cheese Sandwiches.

Flummery.

Tangerine Trifle.

Stuffed Dates. Assorted Bon-bons.

Matrimony (almonds and raisins).

Glacé Fruits.

Provision for Unexpected Guests

If there is one characteristic which marks the perfect hostess it is her ability to meet emergencies such as:

1. When unexpected guests arrive.
2. When expected stores are delayed.
3. When food depended on proves unfit for use, or when she has reckoned on using up left-overs that have been thrown away by mistake.

There are two ways of meeting emergencies—making an extra course, or lengthening the household dinner. In either case there must be a well-stocked store cupboard.

Without its help it is impossible to cater for emergencies without sending out for extra supplies, which may be unobtainable on a Sunday, or after shops are closed.

Here is a list of useful items every well-stocked store cupboard should contain:
Tinned fruits: apricots, pears, peaches, pineapples—both cubes and slices—fruit salad, loganberries, and cherries will all provide a sweet very quickly. *Tinned vegetables:* spinach, asparagus, tomatoes, sugar corn, pimientoes, petit pois fins, haricot vert fins, tinned mushrooms and mushroom pieces will not only provide a vegetable in no time, but help in dishing up a casserole. As far as *fish and meat* are concerned, one or two tins of tuna fish, as well as tuna fish paste, mixed hors-d'œuvre, such as Bismarck herring, herrings in tomato, sardines, fillets of anchovies, herrings and mackerel in oil, and a selection of tins of salmon, lobster, crayfish, prawns, ox tongue, and galantine of game, will come in handy for hors-d'œuvre or a staple dish of cold meat and salad.

For *sauces*, anchovy, tomato catsup, piccalilli, Worcester, Chinese toy, mushroom and walnut ketchups, as well as Yorkshire relish will be needed. Reliable brands should be chosen. Tins of *soup* such as cream of celery and tomato, chicken, mock turtle, ox-tail, and mulligatawny sometimes merely require to be heated up to make an excellent soup course. Bottles of stuffed olives, gherkins, and pickled walnuts are very useful for lengthening out the *hors-d'œuvre* course, while a bottle of meat extract will be invaluable for enriching soups, and a bottle of grated parmesan comes in handy for *au gratin* dishes and certain soups and vegetables.

For Flavouring and Emergencies

Celery salt will prove useful for flavouring gravy, soups, and stews. Also, if a little is sprinkled on the finely-shredded heart of a cabbage, it can be used in place of a celery in salads when there is no celery to hand. Onion salt is another useful commodity in place of onions and browning, and French mustard and grated horse-radish must be stored as well. Every housewife

stocks a certain line of cereals, usually barley, rice, tapioca, and sago, but to these should be added spaghetti and macaroni. The former with the addition of a small tin of tomatoes, half a tin of mushrooms, one or two minced pimentoes and grated cheese, will make a delicious accompaniment to a small roast, stew, or a limited supply of Vienna steaks, while if there happens to be a little cold meat handy—beef, pork, or veal—it may be chopped and heated up with the spaghetti, and served with grated cheese without the addition of more meat. Macaroni boiled in salt water, drained well and mixed up with melted butter, ekes out a stew. It can either be served as a border or incorporated in the stew.

Suppose Sunday night supper was intended to consist only of cold meat and salad, and cheese and biscuits, with perhaps a first course of hot gravy soup. Then, given a good store cupboard, an excellent emergency meal can be dishd up in ten minutes. Turn a tin of mock turtle or ox-tail soup

into the soup pan with the fresh stock, and, when heated, season to taste with celery and onion salt, and thicken a little if necessary with cornflour dissolved in a little cold soup. As for the cold joint, the meat can be cut into dice and heated in a little cream sauce, made in the usual way, flavoured to taste with a little grated horse-radish, onion, and celery salt. Serve with hot petit pois.

For the cheese course, a tin of crisp cheese biscuits should always be handy, also cheese straws, which only require warming to make them palatable. Mixed herbs, dried mint, parsley, and a bottle of tarragon, chilli, and wine, as well as Orleans vinegar and salad oil, should be kept in the store cupboard if salads are to be really good.

Picnic Parties

See *Sundry Household Matters*, Vol. IV.

Children's Parties

See *Children*, Vol. III.

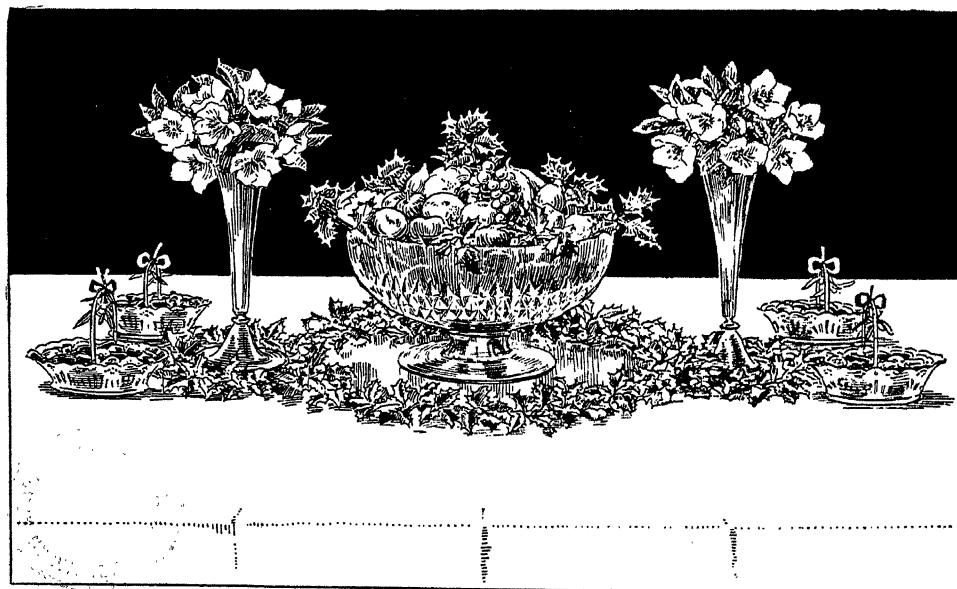


Fig. 132.—Suggestion for Christmas Dining Table

ORGANIZING BAZAARS AND ENTERTAINMENTS

Raising Funds for Charity

A great many women, at some time or other, desire to organize a social function with the object of raising funds for some charitable purpose. It may be for a hospital or children's home, or for a local church fund, or for any one of the numerous charitable enterprises which are so constantly in need of support. Funds can be raised in a variety of ways as well as by letters of appeal and public subscription. One of the most popular methods is the organizing of a fête or function, the receipts from which are devoted to some institution. When arranging such an affair, a woman should have some idea of what is involved, otherwise the expenses may be larger than the receipts, and the function will be a failure.

Responsibilities Involved

In order to ensure a big support for her enterprise, she must either be herself a lady of some social standing, with wide connections, or she must arrange for her endeavour to be backed by an influential committee. She must also remember that she is taking upon herself a big responsibility. She is asking people—most of them entire strangers—to entrust to her the care of the money, for every penny of which she should be able to render an account.

Forming a Committee

The organizing of a small gathering in her own home, to which only friends and their friends will be bidden, she can carry alone, but when it is intended to hire a public hall for her enterprise, she will do well to share her responsibilities with a committee. Her first duty, therefore, is to form a suitable—and an influential—committee, a matter which requires the exercise of great tact. After the object of the charity has been decided upon, the form of entertainment must be settled and the entire scheme set

out clearly and concisely. The organizer will then consider who are the men and women of the best standing in the district where the affair is to be held. From amongst these, she will make out a list of persons who are to be invited to form a committee or act as patrons. Care must be taken that none of the great people are offended by being left out, or, on the other hand, being invited to sit on a committee with their worst enemy!

Active Work

A committee cannot, of course, be depended on for doing any active organizing work. This must all be carried out by the organizer herself, who will not only put forward her own suggestions at the committee meeting, but may also have to listen to a great many suggestions—many of them quite impracticable—from members of the committee. Here again tact is required to tell the member that his or her suggestion is very much appreciated and will certainly be considered.

The initial points to be settled are:

Which is the most suitable place to hold the entertainment.

Whether the tickets for the affair are to be given away or sold, and the cost of such tickets.

Whether expenses are to be paid out of the receipts, or a special fund formed to defray them.

Tickets and leaflets have to be printed, and the form has to be carefully thought out and passed. The names of the committee and patrons will be printed on the leaflet, and arrangements must also be made for the distribution of the leaflets, or for some other form of advertisement.

Are prizes to be given? The cost of such prizes—and whether they are to be paid for out of the receipts or donated.

Executive Details

Arrangements must be made by the organizer for the reception of the guests, taking their tickets, and showing them where

to go. Refreshments may have to be provided. The charge and responsibility for this department must be given to a suitable person, who should be asked to put down her ideas in writing, together with an estimate of the expense. These suggestions should also be laid before the committee at one of the meetings. Other details depend on the nature of the affair which is being arranged.

Financial Arrangements

It is most important that careful accounts be kept of all receipts and expenditure during the organization stage, and also afterwards, if sales are to be made or subscriptions taken at the function itself. When tickets are sold, the usual proceeding is to have a fixed number of these printed and then stamped in numerical order by a numerical stamping machine. Any printer can do this. Unnumbered tickets will not be valid, and anyone in possession of such a ticket has obviously obtained it from an unauthorized source. A certain number of these tickets may be earmarked for "complimentary" distribution, and a complete list of the recipients should be kept. The remainder of the tickets will be for sale at a fixed price, and the receipts from the sale of tickets must tally exactly with the number of tickets sold and the quantity of numbered tickets remaining over.

Special Bank Account

When the receipts are likely to run into large figures, it is a good plan to open a special account at a bank into which all receipts are paid, and out of which expenses are met. All such arrangements help to provide evidence that all moneys are carefully handled. Every detail of organization must be carefully thought out in advance, and if the function is to be a real financial success, the preparation and organizing of it must be so carefully planned that patrons are not led to expect a badly organized and amateurish affair. On the contrary, they should be made to feel that everything is being so well done that the entertainment will be worth attending.

Organizing a Bazaar

This is an exceedingly popular method of raising funds, but one which must be planned many months in advance. After a small committee has been called, personal letters—possibly accompanied by a leaflet—should be sent to a large number of people inviting their co-operation in making or donating articles for sale at the bazaar. A reply should be requested giving details as to the nature of the contribution which may be expected. The organizer will then have some idea of the quantity and nature of the articles which are to be sold, and can make arrangements to supplement them from various other sources. Often several members of the committee will promise to make themselves entirely responsible for some of the stalls.

If the affair is a local one, it is usual to apply to some of the principal stores and shops, either for donations in the form of small bunches of flowers, cigarettes, chocolate, or confectionery which can be sold at the bazaar. Or arrangements may be made with these shops to purchase articles at specially low prices, so that the profits from their sale at the bazaar may be devoted to charity. National advertisers are often willing to donate attractively packed samples of their products for sale at large bazaars—chocolates, cigarettes, and other small articles often being obtained from this source.

Arranging the Hall

A ground plan of the hall where the bazaar is to be held should then be obtained, and the number of stalls and their arrangement thought out. A contractor is generally employed to erect the stalls unless they are hired with the hall. An attractive scheme of decoration should also be thought out, and bunting, paper, and floral decorations hired or purchased. Stall-holders must also be arranged for. Either prominent residents should be invited or pretty young girls; and if the bazaar is to remain open for any length of time, two or more stall-holders, chocolate and cigarette sellers, should be arranged for to relieve each other.

A refreshment department must also be organized; this is generally a very profitable department at a bazaar, and many people will be found who are willing to donate home-made cakes, buns, and pastries, and the more prosaic necessities such as bread, tea, sugar, and milk. A supply of crockery should be hired from a local caterer as well as tea and coffee urns.

Special Attractions

Besides the articles offered for sale at the various stalls, special attractions should be arranged for both adults and children, such as "lucky dips" and competitions of various sorts with prizes for the winners. It may be possible to arrange with a local cinema for the running of a short film, special tickets being sold for this; or better still, if the object of the bazaar be a large hospital or institution, it may be possible to obtain a film showing the work of the institution, which will lend an additional interest and appeal to the whole enterprise. Arrangements should be made for the bazaar to be opened at a fixed time by the patron, or most prominent member of the committee, who will then personally welcome the first comers.

Jumble Sale

Arrangements for this are similar to those for a bazaar, but in view of the nature of the articles to be sold, the preparations should be far less elaborate. A jumble sale is generally arranged in a church hall, and the articles are displayed as attractively as possible on long trestle tables. A jumble sale should be widely advertised amongst people who are interested in securing bargains, and if contributions to the sale can be obtained from prominent people, the sale can be made more attractive if permission is obtained to print some of the names of those who have sent contributions.

An additional attraction, with an element of chance, can be added by numbering all the articles which are for sale, and stating that purchasers of some of the numbers will be the recipients of special gifts. Care must, however, be taken when arranging an attrac-

tion of this nature, that it does not conflict with the Lottery Act.

Garden Fêtes

A garden fête is a very special attraction; in fact, it may be quite a social function. The first essential is to secure the loan of a suitable garden, if the organizer herself is not the possessor of one. This may be exceedingly difficult, and can probably be obtained only by planning all the arrangements and invitations in the name of the lady whose garden is being used, the organizer herself undertaking all the work but figuring in the programme in a very minor position. A garden may be used either for an open-air bazaar, or for a local fruit or flower show, or simply as a pleasure garden, for entrance to which tickets are sold.

Teas and refreshments are provided in a large marquee—erected in case of showers—and the receipts or profits devoted to the charity. If the weather remains fine, tea can be served in the garden at a number of little tables covered with paper cloths of many bright hues. Side shows, such as lucky dips and competitions, are often an additional source of income at a garden fête.

Sports Meetings

This form of outdoor function is particularly suitable for young people, a cricket field or a school sports ground being most suitable for the purpose. Competitions in running, jumping, and cycling should be arranged for children of various ages, as well as obstacle races and other competitions of an athletic and amusing nature. All the children entering for these competitions should be asked to pay a small entrance fee, from which the prizes may be purchased—unless they are donated—and parents and other on-lookers will all be expected to take tickets or pay for the privilege of watching the sports. Arrangements should be made for the distribution of prizes by a prominent or popular member of the community. When arranging an affair of this nature, it would be well to enlist the co-operation of headmasters or games masters of the neighbouring schools.

Subscription Dances

These are perhaps amongst the easiest and most popular entertainments that can be arranged. The price of the subscription should accord with the hall hired for the dance, and all other arrangements should be in keeping with the amount of the subscription. In a moderately sized local hall, a 5s. subscription would be considered adequate, and would be expected to include light refreshments. For a guinea subscription dance, the ballroom of an hotel should be taken, and arrangements made for a cold sit-down supper to be included. At a more expensive subscription dance a more elaborate supper would be expected. Before arranging to print the tickets, estimates should be asked for from several leading hotels with popular dance rooms, including the cost of supper or refreshments per person.

On these figures the price of the subscription can be based, and calculations made as to the number of tickets which *must* be sold in order to defray expenses, as well as the number of additional tickets which it is desired to sell in order to benefit the charity for which the dance is being arranged. On the expense side must be included the hire of a dance orchestra or small band, and also the cost of printing and distributing the tickets. When a local hall is hired, arrangements are generally made with a caterer to supply the refreshments at a fixed charge per head. His estimate should specify these refreshments.

Whist or Bridge Drives

Subscription charities of this nature are particularly suited for middle-aged folk during the winter months. The arrangements are similar to those which have to be made for a subscription dance, but no music will be required. Instead of music, arrangements must be made for sufficient card tables and chairs to be supplied and placed in position in the hall. Each table should be prominently numbered, and the organizer should prepare a number of ground plans of the hall, mark-

ing the position of all the tables with their numbers. Copies of this ground plan are distributed to a number of stewards, who will assist people in finding their right tables when they arrive, and again when they move from table to table. Scoring cards, printed in the regulation way, should be allotted to each guest, and an interval arranged for refreshments in the middle of the afternoon or evening. Before the close of the evening, prizes will be distributed.

The organizer of a bridge or whist drive should have some knowledge of the game herself, or employ someone with such knowledge to advise as to the cards, number of packs, and methods of scoring required. For a sit-down entertainment of this nature, special attention should be given to the ventilation of the hall, so that this is adequate without any of the guests being forced to sit under open windows and against draughty doors.

Theatricals and Tableaux

Entertainments of a dramatic nature are generally held in a hired hall, in which a suitable stage can be erected which is easily seen by every member of the audience. For a subscription affair at which everything is expected to be well done, the stage should be fixed up by a contractor with experience in this kind of work, and suitable arrangements for lighting the stage should also be made. The tableaux or play presented ought to be pleasant, carefully rehearsed, and acted by players who have some natural ability for acting if they are not professionals. Attractive costumes are a great feature. For amateur dramatics, therefore, costume plays are often more successful than modern plays.

Popular Lectures

These are exceedingly suitable for drawing-room meetings or in small halls, and a popular lecturer generally commands a large attendance. A fee should be arranged with the lecturer in advance, unless the lecture is to be delivered free for charitable purposes. Magic-lantern or cinema illustrations of the lecture add considerably to its attractiveness.